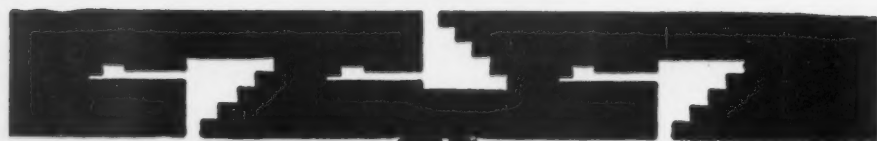


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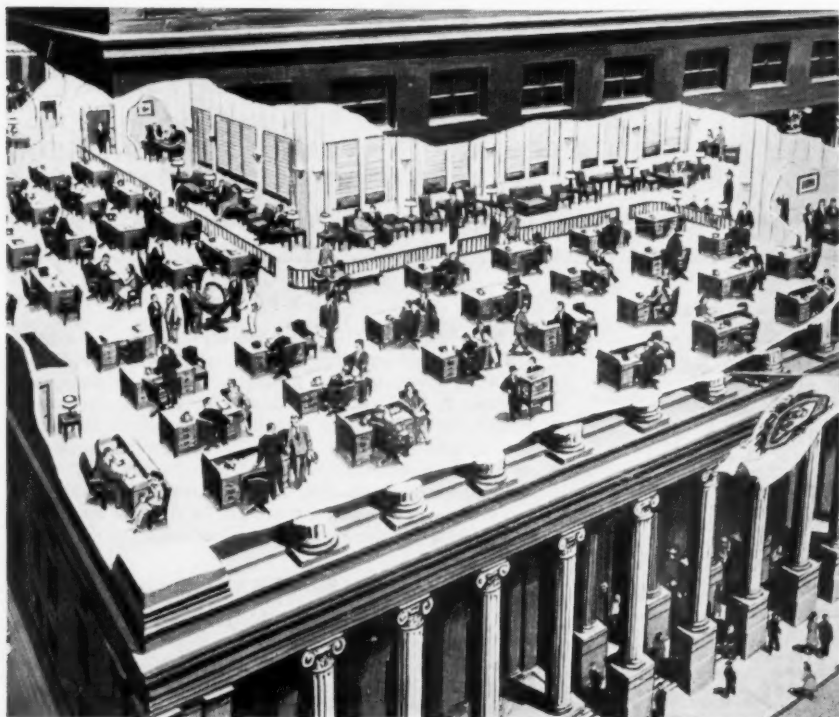


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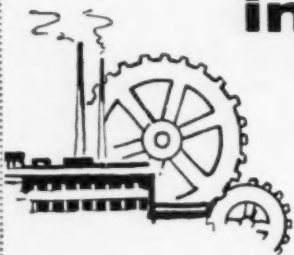
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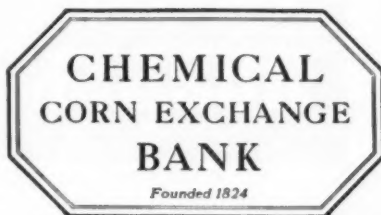


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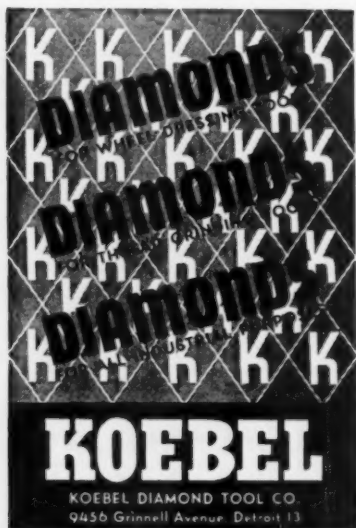
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United Nations

STANDING WATCH AT THE SUEZ CANAL

A Danish soldier on the look-out under the United Nations flag flying from UNEF Headquarters at Port Said.

THE AMERICAN-SCANDINAVIAN REVIEW

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NUMBER 2

SCANDINAVIANS ON GUARD IN THE MIDDLE EAST

THE HOSTILITIES IN THE MIDDLE EAST were the immediate cause of the recent introduction of a new element in the long history of war and peace, in the creation of which men from Scandinavia have taken, and still are taking, a prominent part. Following the British-French and Israeli armed actions against Egypt the United Nations Emergency Force—UNEF—was established last November, and its achievements have for many months been spread over the front pages of newspapers the world over. Backed by world public opinion, this police force, the very first of its kind in history, has in fact proven its mettle in helping to secure a cease-fire, in supervising the withdrawal of foreign troops, in patrolling contested areas, and in keeping the peace generally.

To those who believe in peaceful means of settling disputes it was a source of real satisfaction to witness the speed and alacrity with which the governments of Denmark, Norway, Sweden, and Finland, reacted to the UN request for troop contributions to the emergency police force. (It should also be noted that Norway was a co-sponsor in the General Assembly of the resolution to send troops to the Middle East). Several hundred men were sent from each of the above-mentioned countries, and also from Canada, Yugoslavia, Colombia, India, and other UN members. With unprecedented speed the first contingents arrived at the staging area near Naples on November 11 and within a few days, on November 15, the vanguard was flown into Egypt.

Placed under the command of Major General E. L. M. Burns of the already existing UN Armistice Observation Commission, the intrepid Scandinavian soldiers, numbering about 1,300 in all, together with the other UN contingents, tackled their international task. Camps were set up

in various localities, in Port Said and along the Suez Canal, and the police forces quickly succeeded in establishing, without resort to arms, a system of close supervision of the British-French-Israeli troop withdrawals.

Following the hesitant Israeli retreat through the Sinai desert and from the Gaza Strip, the UN columns kept on the move to fill the vacuum created by the erst-while combatants. In the early days of March UN battalions, in vehicles bearing the blue-and-white ensign of the United Nations, traversed the sandy wastes of the Sinai desert and occupied the historic city of Gaza. 132 days after the commencement of hostilities the search for a stable peace and a permanent status for the area could begin.

Among the attempts to solve the situation, at least temporarily, was the creation by Sweden's Colonel Walter Lundquist of a five-man Arab Committee to assist in the civil administration of Gaza. Swedish ingenuity was demonstrated by his decision to select a committee of five instead of appointing one mayor, since his selection of one of the two candidates would have resulted in further disputes. Another significant action was the appointment of Colonel Carl Engholm of Denmark to be the military governor of Gaza. Colonel Engholm had already won much praise for his firm administration of Port Said in the interval between the departure of the French and English and the return of the Egyptians in late December.

The eyes of the world are on the UN forces. If the thin lines of UNEF succeed in their great and challenging assignment, there are real prospects for the further use and implementation of these new techniques of peace-making and this new way of handling explosive situations.

On the following pages will be seen a collection of pictures from Suez and Sinai, showing the Scandinavian troops both in more quiet moments and in their exacting task of pouring oil on the troubled waters of the Middle East!

ERIK J. FRIIS



United Nations

Two Swedish soldiers wearing the new UN beret.



United Nations

A Danish "non-com" is here seen preparing a meal at the field kitchen of the Danish-Norwegian base at El Kubri, on the eastern side of the Suez Canal. The black-board announces the lunch menu.

*United Nations*

A view of the tent camps which was set up by Norwegian units in Port Said. Writing letters home was a favorite pastime.

*United Nations*

Soldiers digging a moat around their tent, at the Swedish post some forty kilometers from El Arish.



United Nations

Camels are being used by the Swedish contingent to transport supplies to their outposts on the Sinai peninsula, at Rafah near the southern edge of the Gaza Strip, and at Bir Abu Shammur. Here a caravan leaves the UNEF Swedish camp behind.



United Nations

The Norwegian Field Hospital at El Ballah in Egypt.



Royal Norwegian Information Services

A group of Norwegian soldiers on a practice maneuver in the Sinai desert. In the background may be seen Egyptian military installations destroyed by the Israelis.



United Nations

A Sunday church service held in front of the Norwegian field hospital at El Arish.



United Nations

Finnish troops of the UNEF force took over St. Catherine's Monastery, one of the oldest Christian monasteries, in the south-central part of the Sinai peninsula on January 15. Here, a Finnish soldier is seen chatting with one of the monks.



United Nations

A Swedish communications unit at their post in the Sinai desert.



United Nations

A check-point set up by Norwegian soldiers on the road between the city of Gaza and the Egyptian-Israeli border.



American-Swedish News Exchange

Swedish officers at a post in the Gaza Strip.

THE COPENHAGEN ZOO

By SVEND ANDERSEN

ALTHOUGH ANIMAL MENAGERIES date from as long ago as ancient Egypt and Rome, zoological gardens are of rather recent origin. The Zoo in Copenhagen is the fifth oldest on the Continent. It was opened in 1859 and will soon celebrate its one-hundredth anniversary.

The Copenhagen Zoological Garden is a stock company financed by private gifts, admission fees, and benevolent subscriptions. But its creation was due to the initiative of one man, Niels Kjørboelling. Luckily he was an acquaintance of the Danish Royal Family. Not content with watching his efforts from a distance they gave him part of the park adjoining Frederiksberg Castle, where the zoo has been located ever since.

Niels Kjørboelling was the son of a teacher on the island of Als and became a teacher himself. But he had such great love for nature and the natural sciences that before long he left the teaching profession for the pursuit of gardening and ornithology; in the latter field especially he made valuable contributions by publishing the first big and popular work on the birds of Denmark.

How he got to know the Danish royal family is a story in itself. It happened when Christian VIII made a visit to an elementary school; the king admired the beautiful drawings made by one of the boys, whereupon he offered to pay for the boy's further education at an art academy. The teacher, the older Kjørboelling, declined on behalf of his son. But the boy's artistic ability was utilized later in his book on birds which he illustrated himself.

For a time the young Kjørboelling was head gardener of Tirsbæk manor near the town of Vejle. But the owner emigrated and Kjørboelling was out of a job; he had to leave the unfettered life of the countryside and settled down in Copenhagen, but the king immediately saw to it that he was given a new position. As the king also was interested in birds, Kjørboelling was asked to live at Amalienborg Palace and later at Frederiksberg, in order to take care of the great collection of stuffed birds.

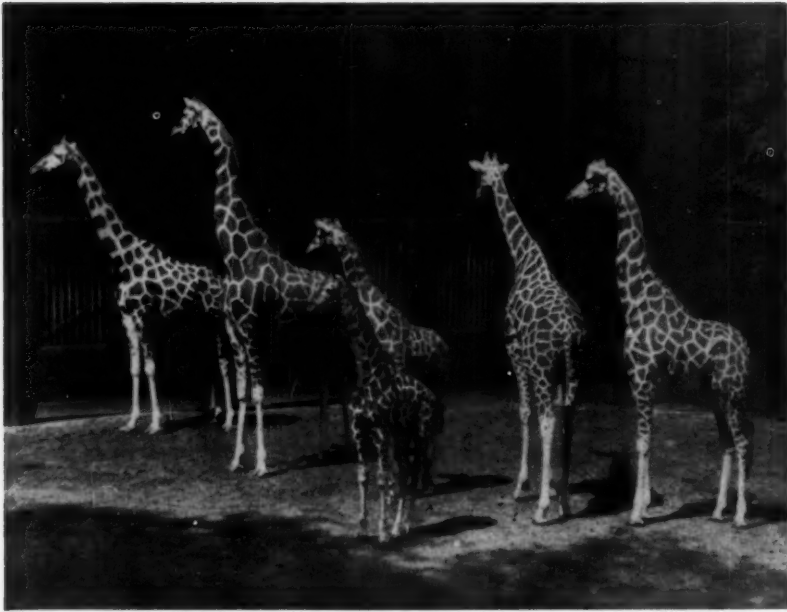
Kjørboelling was consequently rather close to the king for a number of busy and happy years and was able to make some propaganda for his idea of a zoological garden. This idea became reality when Christian VIII set aside a plot of ground from the beautiful castle park, a plot which has since been expanded to four times its original size.

The zoo was opened in 1859, but since Kjørboelling was the only member of the administration and did not have any capital to invest, it was a very



*KEEPER ANDREAS OLSEN WITH SØREN,
THE BOTTLE-FED YOUNG GIRAFFE*

modest opening. The zoo thrived during Kjærbølling's lifetime, but after his death in 1871 the outlook was not too encouraging. The son of the founder tried to continue his work, but already the very next year it became evident that the zoo was in danger of being closed. Once more the Danish royal family intervened. Christian IX agreed to a suggestion that the zoological garden be incorporated as a commercial company; he bought stock himself and agreed to become a patron of the zoo, a position which every Danish king has assumed ever since. The creation of the stock company



The Copenhagen Zoo

THE ZOO IS PROUD OF ITS SIX GIRAFFES

Lise, the oldest giraffe, is seen on the extreme left; Søren, the very youngest, is in front.

resulted in the necessary capital being raised and used for needed maintenance, improvements, and repairs.

Although the last years of the nineteenth century had more than their share of economic problems, the appointment of Julius Schødt as Director, in 1900, began a new and prosperous era. Director Schødt, a former newspaperman, knew how to make the zoo popular among the people, the finances were put in order, and the means to erect additional buildings were provided.

The three succeeding Directors of the zoo, Drejer, Alving, and Reventlow, influenced the growth of the zoo in different ways and all three could record constant progress. Drejer guided the zoo through the difficult World War I period, truly an enormous task. Under Alving new buildings were put up and many improvements were made in roads and sewers. Reventlow knew how to create even more good-will among the public, which is the reason for the great increase in the number of visitors during the last decade. During his administration the garden was also enlarged, for the first time since 1869. This new section of the zoo was a part of the so-called "Søndermarken", the beautiful wooded park lying right across the street

from the main zoo and connected with it through a tunnel under Fredriksberg Hill.

When Reventlow died in 1954, the chairman of the board, Dr. Bøje Benzon, took over as Director pro tem. He has succeeded in solving one of the persistent problems of the zoo, namely, how to care for those animals which suffer during the cold winter and spring. The installing of various heating apparatuses and the erection of new buildings have very effectively corrected this situation. And we may be permitted to boast that the Copenhagen zoo is the cleanest in the world, with the most hygienic conditions prevailing throughout, that is, unless costs prove to be prohibitive. Dr. Benzon has also to some extent altered the character of the zoo by virtue of the great number of animals he has given and acquired. Among his many gifts are the giraffes, the African elephant, and the okapi.

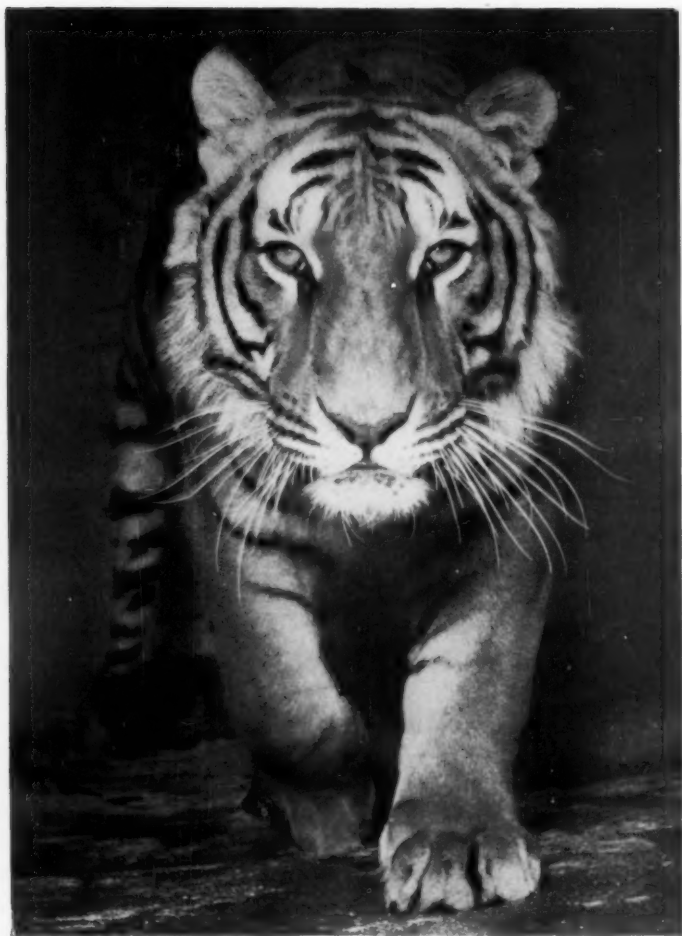
The Copenhagen zoo numbers at the present time more than 3,000 animals, spread over 747 different species and varieties. It is of course impossible to mention them all, but we will say a few words about some of the more noteworthy inhabitants.

The first giraffes, one male and two females, were brought to the zoo in 1939 by Dr. Benzon. From these three animals have descended a whole flock of giraffes, many of which have been sent from Copenhagen to zoos throughout Europe. On the average there are about two young ones born every year. Lise, one of the original three animals, has had no less than eight babies, only one of which has died.

Last fall the very youngest member of the giraffe family was born. Søren, as he was named, was very weak at birth and was fed milk and barley soup from a bottle. For quite some time every one in the zoo was worried whether he would survive, since it never before had been possible to raise a bottle-fed giraffe; but the experiment had a happy outcome, and Søren is now old enough to eat regular giraffe fodder. He is even more tame than the others and is still given a bottle of milk every day by his great friend Andreas Olsen, the keeper in charge of feeding.

In 1953 we received from San Diego, California, three splendid sea elephants, who are a great attraction, excepting one who died after eating a small branch from a tree.

Thanks to the Brookfield Zoo in Chicago, we have four very fine Alaskan brown bears. The oldest couple arrived in 1951, and the following year they became the parents of a baby named Ursula. But as the mother did not take much interest in her daughter, Ursula was placed in the care of a keeper and his wife who became her foster parents. The cub had to be kept warm and bathed and also given a bottle of milk every other hour, but in this case also the experiment was successful, and Ursula became the pet of the whole nation and acquired fame throughout Scandinavia. In



ONE OF THE BIG TIGERS

1955 the Zoological Society of Brookfield gave us a splendid male bear as a Christmas gift in memory of our former director, Axel Reventlow. The bear was promptly christened Axel, and he and Ursula have become a very happy couple.

The anthropoid apes are also well represented: we have orangutans, chimpanzees, and gorillas all living next to one another. For almost fifty years we had no gorillas, but Dr. Benzon flew to the Cameroons in 1955 and bought two youngsters. He succeeded in transporting them back to Den-



"ABU MARKUB", A HERON FROM THE NILE DELTA

mark, but in the beginning they both seemed to suffer from a psychic despondency, probably as a result of the change in climate and surroundings. The keeper's wife assumed the task of being their nursemaid and played with them for about eight hours a day; very surprisingly, the babies gained strength fast, their spirits revived, and throughout that summer they played on the lawn, much to the amusement of the spectators. Last winter they were given ultraviolet-ray treatments and vitamin pills and have grown considerably.

One of the largest collections of birds in all Europe contribute greatly to the wealth of color and sound which makes our zoo such a festive place. In describing

some of our birds I shall quote Dr. Holger Poulsen, an ornithologist and animal psychologist who is the head of our laboratory:

"The Copenhagen Zoo has a big and variegated collection of birds. In the bird house alone there are 800 birds representing 350 varieties. In the whole zoo we have no less than 1,488 birds and 535 varieties. Most of them are smaller birds. The very smallest are the humming birds or colibris; at the moment we have 26 tiny green colibris, of which the smallest weigh about a tenth of an ounce. In the huge aviaries there are bushes and trees, and the air is moist and warm as it is in Brazil, their place of origin. The colibris' food consists of a vitaminized mixture of honey, condensed milk, and meat extract, which comes in small bottles out of which the colibris feed just like they do from the flowers in their natural habitat. They actually thrive here in the zoo, and many of them have lived here for several years. One of them lived in the zoo for eight years—a world record! But the colibris have not yet been able to breed in captivity, although many other birds have nests and eggs in their cages.

*The Copenhagen Zoo**THE HERD OF FATHER DAVID DEER*

"The birds of paradise are probably the most splendiferous of all our winged denizens. We have, among others, a red and also a black bird of paradise; the black one performs a strange dance by jumping from side to side and shaking its head, at the same time lifting up both its feather collar and the six thin feathers which adorn its head.

"In the parrot house we have a brightly hued collection of birds, and a number of very rare parrots are also to be seen in the pheasant house. We might perhaps take special note of the three keas, a strange kind of parrot. They are green with red spots underneath their wings, and come from New Zealand, where they do much harm to the sheep; they alight on the back of the sheep and with their curved beaks tear the flesh from the living animal.

"In the cages for the birds of prey we have the two oldest inhabitants of the zoo, namely, two vultures, each one over fifty years old. One of them came to the zoo in 1906. Here we can also see two white falcons from Greenland and a pair of snowy owls, also from Greenland; these species are rarely to be found in captivity and are much sought after by ornithologists, and we hope that some day our birds will be the parents of a new generation of Greenlandic falcons and owls.

*The Copenhagen Zoo*

THE EUROPEAN BISONS

"Perhaps we also ought to mention our flock of flamingos, 21 birds in all, which liven up the green lawns with their bright red colors. It has been very difficult to prevent their bright colors from fading, but lately we have been successful in this respect by giving them Hungarian paprika in their food.

"The birds in our zoo live on the average a very long time. Some of the smaller birds reach an age of ten years, while in their natural habitat they seldom exceed two or three years. Nevertheless, new birds must be supplied from time to time in order to maintain the bird population at its present level. Newcomers are mostly purchased, but once in a while birds are hatched; also, we receive gifts of birds from our friends abroad, as for instance, magpies and sparrow hawks from North America."

Through the tunnel underneath Denmark's busiest thoroughfare one will get to the new section of the zoo. And one will soon notice the great difference between the two sections. The old zoo is full of brick buildings and enclosures, while the new section is a beautiful park with enormous beech and oak trees. The object has been to retain the park-like character of the area which it had when it was transferred to the zoo from the Department of the Interior. Consequently, all the buildings and houses erected for

animals are low and made of brick and timber with thatched roofs.

In this part of the zoo one will find our two rarest and most expensive species of animals. They are the Father David deer from China and the European bison, which is now almost extinct. The bisons, partly forest dwellers, enjoy their surroundings very much, and we have never before had so many births and healthy calves as we have had since transferring them to the new section.

There is of course much, much more that could be said about our zoo, but we will let the accompanying pictures tell a part of the story. In conclusion we will only point out that we maintain close contact with the splendid parks and zoos in North America. And even though we cannot duplicate all that has been achieved in the New World in this field, we do know that tourists and other travelers have a wonderful time when they visit Copenhagen's Zoological Garden.

Svend Andersen is the Director of the Copenhagen Zoo.



NEW ASPECTS OF NORWEGIAN LITERATURE

By EUGENIA KIELLAND

I
One of the significant trends in recent Norwegian literature is the popularity of lyrical poetry. Many volumes of lyrics have been published and avidly read, and others continue to appear. It is as if the poets needed a few years to fully digest all the impulses received from the war and the German occupation, impulses that derive not only from the dramatic, and even epic, events of those years of tribulation, but also from the liberation and the post-war period. Many writers have gone through a process of stock-taking and a questioning and weighing of former values. We have put behind us old ways of thinking and our old way of life; an entirely new approach and orientation have been sought and are bringing about a total change in ideas and values, both in the individual and in society at large. But this "house-cleaning" has left many people with a strange sense of emptiness, accompanied by fear and uncertainty. This state of mind becomes apt material for the writer, and it is the leading motif of the lyrics published during the last few years.

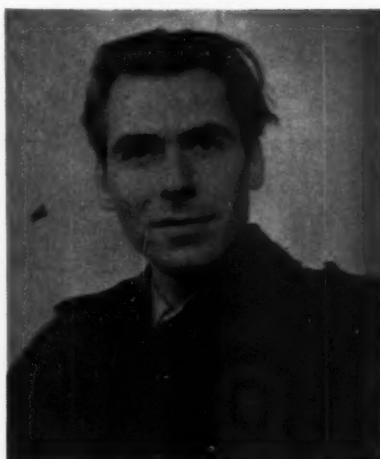
The older authors have, on the other hand, continued to write in their familiar genre. Herman Wildenvey, for instance, keeps on giving us his poetic interpretations of nature and the human soul. Now a septuagenarian, he last year issued a new collection of poems (*Soluret*), which is a splendid confirmation of the eternally youthful which has always characterized him. Arnulf Øverland has undergone a pe-

riod of retrogression following his confinement in a German concentration camp, but last year he published a book of verse (*Sverdet bak døren*) which will assume a central and important place in his literary production and will no doubt be adjudged one of his very best. The recent poems by Gunnar Reiss-Andersen have their full share of beauty, a fact which reminds us that he began his artistic career as a student in the Art Academy. Einar Skjæråsen has achieved near perfection, and popularity as well, with the poems and songs from his home district of Trysil. His simple verse, a true reflection of nature and the life of the farming folk, is indeed very charming. The somewhat younger André Bjerke adheres to more or less the same style as these other poets, and he too knows how to utilize the musical values of rhyme and rhythm.

The new trends in Norwegian lyrical poetry are best exemplified by Gunvor Hofmo and Paal Brække, even though their works somehow are poles apart. Conscious of the loneliness of modern man and his feeling of emptiness. Gunvor Hofmo has been driven to embrace religion, not as a church or an institution but rather on a plane of visions, longings, and dreams. In her book *Fra en annen virkelighet* ("From Another Reality") she is a castaway in a border-land between two realities, a land "where silence cries from deeper worlds than ours." There is in her poems a passionate longing to enter these other worlds which she believes to exist beyond the material world,

and she sets down her visions and presentiments in surprisingly novel and inspiring word pictures. They are sometimes felt and experienced so intensely that they border on mysticism. To her, pain is the essence of religion and the road to a new comprehension. In a poem about Christ she joyfully feels herself nailed to the cross, and the pain carries her over the border into eternity.

Paal Brekke, like Gunvor Hofmo, has experienced the anxiety and loneliness that pervade our time. In his collection of poems *Skyggefektning* ("Shadow-boxing") he outlines the view of the world which the modern age has instilled in him, an aimless and meaningless world brought about by the elimination of religion and the growing supremacy of the machine. His



PAAL BREKKE



GUNVOR HOFMO

poems are well described by the title of one of them, "Pieces of Chaos". The poet shows us life as being thrown at us from a broken mirror with pieces of it strewn all over. Doubt and uncertainty, emptiness and meaninglessness are the main motifs, but the poems do not affect us in the same way as do Miss Hofmo's, because Brekke does not react by struggling to get out of the mist and into clarity, but ends up in compromise with the times and in cynicism and contempt. Paal Brekke has experimented with the modern style and is a great admirer of T. S. Eliot. He has translated many of Eliot's poems into Norwegian and has patterned his own poems on the work of the English master. He has discarded the more or less rigid style of the older lyricists; his aim is to discover a poetic language which is better suited to the modern mind. Associations, allusions, symbols, and all kinds of fancies make this type of poetry rather difficult to comprehend. Never-



TARJEI VESAAS

theless, a great number of young poets follow in the path laid out by Gunvor Holmo and Paal Brekke.

II

New trends may also be detected in the realm of the novel. However, many of the novelists dealt with in the *Review* in former years are still active and do not deviate much from the successful formulas of the past. Johan Falkberget has completed the third volume of his splendid novel *Nattens brød* ("The Bread of Night"); it has aroused more interest in Norway than any other work of fiction since Sigrid Undset's greatest books were published. Ann-Magritt, a girl from the mining district of Røros is the book's heroine and she has instilled a feeling of real affection in Falkberget's many readers. Magnhild Haalke in a number of very fine novels has had

much to say that is to the point about hard-working Norwegian women, and Sigurd Hoel still occupies a central position in the literary life of Norway, perhaps first and foremost because of his excellent essays and his work as publisher and translator. His recent novels, however, seem to have been written for the sake of entertaining only, although on a highly intellectual level. Aksel Sandemose has ceased writing novels and is instead devoting himself to publishing a magazine in which he is the sole "collaborator." Tarjei Vesaas, writing in the dialect or language which is called "Landsmål" or New Norwegian, is the one among the somewhat younger writers whose genius has burst into fullest flower. His imaginative and thought-provoking novels and inspiring poems are perhaps the most potent spiritual ferment in our recent literature. Nobility of thought and a passionate searching for truth are combined in his work, and his books are for this reason eagerly looked forward to by every one. His recent novels, as for instance *Signalet* ("The Signal"), contain a great deal of symbolism; like Ibsen, who once wrote about "a corpse in the cargo" which impeded development and hindered advancement, Vesaas points out the new tendencies and forces in society which vitiate all hopes for progress.

Among the newcomers to the literary scene we will say a few words about Nils Johan Rud, Egil Rasmussen, Johan Borgen, Finn Carling, Kristian Kristiansen, Kåre Holt, Jens Bjørneboe, and Agnar Mykle.

Nils Johan Rud has won himself a secure position among the writers of today, first and foremost because of his splendid descriptions of nature and

his sensitive accounts of life in the forests and the mountains. He is a lover of nature who knows it thoroughly; in his books there is the very smell of the earth, of the meadow and the forest. In his human characters also he dwells on that which is determined by nature; his treatment of the erotic is forthright and uncomplicated, and he displays a healthy anger when he tilts with prejudice and hypocrisy. But in his last few books he has advanced beyond this view of man as a nature-bound being and has probed the human mind, especially the feeling of guilt and its psychological effects in the individual. Nils John Rud also devotes much of his time to being the editor of the popular magazine *For Alle*.

Egil Rasmussen is a teacher who has earned a Ph.D in the history of literature. He is the author of a biography

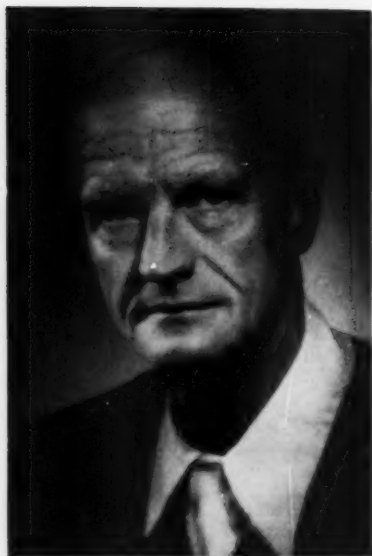


EGIL RASMUSSEN



NILS JOHAN RUD

of Edgar Allan Poe, and he has also studied music. But he began early to express poetically his thoughts on life. His early novel *Presten fra havet* ("The Pastor from the Sea") contains many impressions of the nature of Nordland, his childhood home, but he earned real success some years later with the splendid novel *Sonjas hjerte* ("Sonja's Heart"). This is an absorbing tale about a man who has been enslaved by his love for a woman and due to his great disappointment over her unfaithfulness is committed to an insane asylum. The unfortunate hero's fantasies and reveries possess an unusual and strangely graceful quality which reveals his noble character, and his mystically veiled visions give the reader a deepened knowledge of human nature. The whole book is transfused by an inner emotional tautness which



JOHAN BORGEN

does not for a moment allow the reader to relax.

Johan Borgen earned his spurs (and a very special place in the hearts of his countrymen) as a journalist in the newspaper *Dagbladet*. Under the pseudonym "Mumle Gåsegg" he was Norway's most popular columnist, exhibiting all the valuable qualities a humorist needs: a wide-awake intelligence, a keen sense of observation, kindness as well as irony, and also that little indeterminate something which is divulged in a gleam in the eye or a wholly unexpected turn of a phrase. But the war gave him other things to think about, and he wrote a number of serious books which above all excelled in their descriptions of children. It is indeed interesting to note that in spite of being one of Norway's most highly sophisticated writers he has such a fine ear for the wisdom

that may lie in the words of children. He also has a great understanding of adolescents, as shown in his sensational novel *Lillelord*. The fourteen-year-old *Lillelord* (so called after Little Lord Fauntleroy) is a spoiled upper-class boy, who reacts against the superficiality and conventions of his milieu with various kinds of dissipations. This bitter, sarcastic, and gripping story makes one truly conscious of a boy's inner development. One might perhaps object that the boy has been made to appear too precocious,—the author seems to have transferred his own power of perception to the boy. But in a time like ours, when the problems of young people clamor for attention, this book is a thought-provoking and important contribution. A second volume, *De mørke kilder* ("The Dark Wells") was published in 1956 and continues the story, but a third volume seems necessary in order for us to know the au-



FINN CARLING

thor's real purpose in writing about Lillelord.

The writings of Finn Carling are especially noteworthy because of his experiments with style and form. In a more conscious and systematic way than most writers he seeks to find a pattern to supersede the psychological novel, which has reigned supreme on our literary scene for a long time, but which according to many is now outworn and obsolete. Finn Carling has the qualifications of a pioneer in new fields; he has creative powers, the imagination and spiritual strength of a poet and a longing for that which is beautiful. He gives his dreamlike visions full play and creates romantic pictures and scenes of a unique and a wild beauty. His characters may seem a little lifeless, the situations somewhat unreal, but there is an inimitable quality in the flight of his imagination, and the reader follows him willingly through regions which are faraway in both time and distance.

Jens Bjørneboe is the youngest writer dealt with in this article, and his literary production, in contrast to that of Carling, is solidly founded in reality. Bjørneboe has had a strong urge to see the world, he has been to sea, and has studied a number of years in Germany. He is now a teacher at a school in Oslo which is inspired by the anthroposophic philosophy of Rudolf Steiner. Bjørneboe's first book was a volume of lyrics, but he is especially interested in questions dealing with pedagogy, and his recently published novel, *Jonas*, is about boys and their problems in school. This novel has been both acclaimed and criticized. The work with children and adolescents has for him become a passionate cause, and one



JENS BJØRNEBOE

can therefore hardly help being moved by his book, although its weaknesses are quite evident: a fanatical belief in his own methods and a complete intolerance for the methods of others, which make him an easy mark for those critics who are specialists in the field. The criticism does not, however, make one waiver in one's belief that this writer has a very promising future.

Kåre Holt, who won general acclaim some years ago, last year confirmed his position as one of Norway's favorite novelists. His great strength lies in his absolute honesty and integrity, both in describing a milieu and in delineating human character. His last book was based on historical events, namely, the labor movement begun by Marcus Thrane in the middle of the nineteenth century. Holt dwells on the social conditions which gave rise to the movement, the abject poverty and near-



KÅRE HOLT

bondage of the crofters and other poor people in certain districts of eastern Norway at that time. And he describes with much humor and compassion the different individuals who took part in the attempt to gain improved economic and political conditions. The attempt was defeated, but a seed was sown which was to germinate half a century later. This is the reason Holt has given his book the meaningful title *Det stolte nederlaget* ("The Proud Defeat").

The city of Trondheim and the surrounding district of Trøndelag provide the setting for the works of Kristian Kristiansen, a new author who shows considerable promise. His trilogy about Adrian Posepilt is a real epic, replete with action, drama, and suspense. This book is also to some extent historical in character, as it deals with the old traditions and customs of Trondheim of the past. The unique warmth and spirit of humanism, which have always pervaded Kristiansen's books, are in

this trilogy transformed into a broad understanding of all kinds of human beings. He is one of the younger authors whose books are looked forward to with no little anticipation.

There has been much to-do during the last few years about the books of the young writer Agnar Mykle. His books are indeed controversial. He is without a doubt very gifted and is certain to develop into a fine writer, but up to now he has been so bogged down in the problems emanating from adolescence that many readers find it hard to be really moved by his books.

III

A significant aspect of our current literary scene is the great number of memoirs and biographies, of which we will discuss some of the more important. Trygve Lie's three volumes of memoirs, *Syv år for freden, Leve eller dø*, and *Med England i ildlinjen* are already widely known. His first book provides a survey of the work that was done during his term as UN Secretary-General to secure and maintain the peace that had been bought so dearly. The book has been published in English under the title *In the Cause of Peace*. The second volume is of special interest to Norwegians, as it tells about the events which were not well known during the war, namely, the German invasion, the resistance by the Norwegian armed forces, and the pursuit of King Haakon by the Germans who went all out to kill him or capture him. Trygve Lie was at the King's side throughout the campaign, and much that he tells will not only shock the reader and keep him in suspense but will also increase one's admiration for the quiet courage and unflinching judg-

ment of the King. The third volume deals with the first few years spent in London by the Government-in-exile and its efforts to carry on the war. Trygve Lie's taking over the post of Foreign Minister gave him an opportunity to play an even more important role in the war effort and would eventually lead to his appointment as UN Secretary-General.

Liv Nansen Høyer's two books about her father, Fridtjof Nansen, will rank highly in Norwegian biographical literature. The first volume, entitled *Eva og Fridtjof Nansen*, tells about Nansen's childhood and youth, his education as a natural scientist, the ski trip across Greenland, and the voyage into the Arctic attempting to reach the North Pole. The importance to him of his first wife, Eva Sars, who was a very fine singer, is both lovingly and realistically depicted. The second volume shows us Nansen as the world knew him best and admired him the most. It surveys briefly the enormous work done by Nansen for the League of Nations to help needy millions in Eastern Europe after the First World War, and the reader will indeed be impressed by the tremendous amount of energy, self-sacrificing altruism, capacity for action, and intelligence inherent in a single human being.

Another Norwegian statesman, Carl J. Hambro, is writing a very interesting series of memoirs. In the first volume, which was published a few years ago, Hambro tells about his childhood in Bergen, where his father, a well-known educator, guided his development according to what even today would be the most advanced principles. There are splendid observations of his parents—his mother, Nico Hambro, was



KRISTIAN KRISTIANSEN

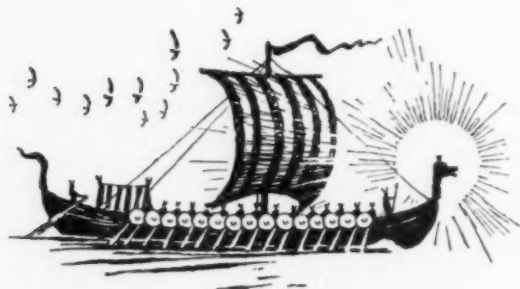
a fighter for women's rights—in addition to impressions of the special cultural milieu in Bergen to which the family belonged. At the age of seventeen Hambro became a student at the University of Oslo, where he took part with much enthusiasm in the life and activities of the students and became a member of the board of the students' association. He early exhibited the sense of humor, the initiative, and the capacity for action which later on characterized his work for his country in some of its most difficult years. At the age of twenty he started work with the newspaper *Morgenbladet*, where he rapidly advanced and obtained a thorough knowledge of domestic and foreign policies which stood him in good stead in his later capacity as President of the Norwegian Parliament and a leading statesman in the League of Nations. The third volume of this autobiography was published

last fall, and a fourth volume is expected to appear before long.

The books written about Knut Hamsun after his death by his widow and son have also aroused much interest and attention. The first book to appear was *Knut Hamsun, min far* by Tore Hamsun. The very next year, Mrs. Marie Hamsun brought out a memorial volume about Hamsun, the man and the writer, entitled *Regnbuen* ("The Rainbow"); and the third book was another biographical work by Tore Hamsun, *Knut Hamsun som han var*

("Knut Hamsun as He Was"). All of these books deal primarily with Knut Hamsun as an individual and do not pretend to be literary studies. Their reception in Norway seems to indicate that public opinion is changing, and that the people of Norway have made up their mind to consider Hamsun's mistakes during the Occupation as errors caused to a very great extent by his advanced age and his impaired sense of hearing. They feel that mistakes of that kind ought not for long to bedim his fame as a literary genius.

Eugenia Kielland is a well-known writer and critic whose surveys of Norwegian literature have appeared periodically in the Review.





THE MAIN BUILDING OF ÅBO ACADEMY

ÅBO ACADEMY

BY LARS ERIK TAXELL

THE SWEDISH-SPEAKING population of Finland is concentrated in the southern and western parts of the country and numbers about 350,000 persons. This ethnic group has played and is still playing an important rôle alongside the Finnish majority in both the political and economic life of the country. Their Swedish culture and traditions have not been forgotten, however, but have been cherished and nurtured with special care. And the best proof of this statement are the numerous educational institutions which have been established in the Swedish-speaking areas of Finland. The best known and most important of these institutions is Åbo Academy,

which is the only Swedish university outside the boundaries of Sweden and also the only university in Finland in which all the instruction is in Swedish.

Åbo Academy began its work in 1918, shortly after Finland had obtained her independence. The main reason for the founding of the Academy was the great need for a center of higher education for the country's Swedish-speaking youth. It may also be said that the school was a direct result of the cultural traditions created in Åbo (now equally well known as Turku) during the period 1640-1827, when that city could boast of the only university in Finland.

From small beginnings Åbo Academy



THE NEW SCHOOL OF CHEMICAL ENGINEERING

has grown rapidly and now comprises five schools or departments, in addition to various scientific institutes. The Department of Humanities is the largest, its main object being to graduate teachers for the Swedish high schools and colleges in Finland. Many courses in various fields are offered by this Department, with special emphasis on history, literature, and languages. Future teachers may also study in the School of Mathematical Science, in which mathematics, physics, chemistry, and geology are the main subjects. The Department of Political Science provides instruction in disciplines of especial use to people who intend to enter the government and the civil service; the Department of Physical Chemistry trains engineers for careers in industry, and the School of Theology offers instruction for future ministers and teachers of theology and religious history. There is also a School of Com-

merce, which provides training for higher positions in trade and commerce.

Students come to the Academy from the entire Swedish-populated area of Finland, with about 600 being in attendance annually. Unfortunately, there is no opportunity to study medicine or law at the Academy. At the University of Helsinki, however, Swedish-speaking students may enroll in the Schools of Medicine or Law and study these subjects, at least to some extent, in their own language. At Helsinki they can also, of course, study in Finnish many of those subjects which are given at Åbo in Swedish.

The Academy's program includes a great deal of scientific research, which is carried out in many different fields, ranging from engineering to theology and the humanities. A special task of the Academy in this respect is the investigation of everything associated



THE CHEMICAL LABORATORY



A SEMINAR IN THE DEPARTMENT OF HUMANITIES



INTERIOR OF A STUDENT'S ROOM



THE FOYER IN THE STUDENTS' HOME

with Finland's history and culture and their varied forms of expression. The Academy's own scientific publication, in which some of the results of research are published, is sent to a large number of universities and scientific institutions in different parts of the world.

Another function of the Academy is to serve the many cultural needs of the Swedish-speaking population of Finland. This is done by arranging lectures in various places and by giving courses especially intended for high school teachers and the public.

Among the Academy's departments, the largest and perhaps the most important is the library. The library now contains about 400,000 volumes, most of which have been donated by private



THE SCHOONER "SIGYN"



THE "SIBELIUS ROOM" AT
THE INSTITUTE OF MUSIC

persons. It may safely be said that no library in northern Europe has received so many valuable gifts of books as the library of Åbo Academy. With a strong emphasis on books on science, the library's main purpose is to aid in research and instruction while at the same time retaining its importance as a Swedish-Finnish national library.

Closely related to the Academy are a number of independent institutions which also are devoted to research and instruction. Of these the Sibelius Museum should be mentioned first; it comprises a collection of material on the history of music, and also contains the largest collection of music by Sibelius that is to be found in any one place. The Museum of Maritime History has concentrated on collecting historical

objects and records as well as models and photographs of ships. The most valuable acquisition of the collection is the schooner *Sigyn*, which lies anchored in the Aura River.

The Academy's various divisions and institutes are housed in several buildings, all situated near the old cathedral of Åbo. Many of these buildings were once owned by private citizens and have been willed to the Academy; a few larger buildings have been erected for their present purpose, among which are the library, a laboratory for chemistry, and a student dormitory.

The students at Åbo spend their time both pleasantly and profitably. They have their own association or union, whose main object is to help them in many ways, in both the physical and spiritual aspects of college life. Within the student body there are also a number of special clubs and organizations which are constituted mainly along the lines of various

subjects and university departments. Sports, too, play an important part in the lives of the students. There is much friendly rivalry with the Finnish university in Åbo, a rivalry which is climaxed with the annual rowing race between students from the two institutions.

Åbo Academy was created by and has always been solely supported by private donations. This has entailed—and will continue the need for—great economic sacrifices by those Swedish-speaking Finns who are interested in safeguarding the Academy's future. Swedish-Finnish people from different social levels and from various parts of Finland give their support with the firm conviction that Åbo Academy is essential for the continued existence of their Swedish culture. Through its achievements in research and instruction the Academy is indeed one of the vital centers of cultural life in the whole of Finland.

Dr. Lars Erik Taxell is the President of Åbo Academy

THE AIRMINDED ICELANDERS

By GUNNAR LEISTIKOW

The fact that Iceland in 1956 for a while considered asking the United States to withdraw its forces from Keflavik Air Base should not by any means be interpreted as an indication that this island republic lacks understanding of air power and aviation.

Quite on the contrary. Iceland is possibly the most airminded of all nations. In 1956 the domestic airlines of Iceland carried 54,000 passengers. In a country whose total population is only 160,000 this means that, on an average, every third Icelander flies once every year. Fancy the American domestic lines carrying 55 million passengers in one year!

Iceland is an example of what aviation can mean to a rather moderately developed country with a small population dispersed over a wide but barren territory. Iceland is about the size of Kentucky, but apart from the capital Reykjavik with its 65,000 and seven other towns with from 2,500 to 7,000 inhabitants, there is no populated place of more than 2,000. Yet, on the western, northern and eastern coasts there are a great number of fishing villages which have been isolated for a thousand years. They are now served by no less than 25 domestic air routes.

When in former days a man wanted to go from Akureyri, the second largest town, in the northern part of the country, to Reykjavik, the capital, he had to expect to travel two to three days each way by ship. By taking a bus he would need at least a day each way. In any case the whole trip could not

be done in much less than several days.

Today, he takes the morning plane which brings him in 55 minutes to Reykjavik airport, about a five minutes' taxi ride or half an hour's walk from the center of the city. For the return trip he has the choice of the afternoon or the evening plane. At any rate, he can expect to be back home for supper.

In addition to the many domestic lines, Iceland has direct connection by Icelandic planes with the United States, Great Britain, Norway, Sweden, Denmark, Germany, and tiny Luxembourg. This considerable traffic, domestic and foreign, is handled by a total of exactly thirteen planes! The accommodation is exclusively tourist class, DC4 or DC3, on the foreign routes, but the service on board is in no way inferior to that of other international carriers catering to a tourist-class public.

The one of the two national airlines systems which has through flights from New York to the European continent, "Loftleiðir—Icelandic Airlines", claims to have the lowest rates of any trans-Atlantic airline. It offers an ideal solution for a flying public of limited means which have more time than money to spend on a trip to Europe and therefore does not mind a few additional hours of flying time.

Loftleiðir has recently begun replacing its older aircraft and has ordered two turbo-prop Viscounts accommodating 88 passengers each.

Both "Loftleiðir" and "Flugfélag Íslands—Iceland Airways", which specializes in the domestic and part of

the European service, can boast of something very rare among European airlines: they both, without any kind of public subventions, show a profit. In addition to the two Icelandic companies seventeen foreign carriers call at Iceland, using the facilities of the U. S. air base of Keflavik, 30 miles outside Reykjavik.

One of the main reasons for the spectacular success of aviation in Iceland is that the airlines have no competition from railroads. Because of the smallness and isolation of most populated places the plans for building railroads always came to naught. Construction expenses in a mostly barren wasteland of volcanic rock, mountains, and torrent rivers would have been prohibitive. In comparison it is cheap to build a small air strip here and there; where that is not practical, communication can be kept up with amphibious Catalinas which go down on land at Reykjavik airport and down on the water in some of the hundreds of protected fjords along Iceland's dented coastline. In Iceland there are few sizeable inland settlements.

Aviation in Iceland is not restricted to passenger traffic. A considerable amount of air freight is being moved as the roads are often bad and insufficient and the harbors scarce. There are isolated places where the farmers get by air everything they need from tractors to needles. They also fly out all their products, ranging from dairy items to live sheep.

This lively air traffic has had a profound effect on the Icelandic way of year-old isolation of villages and homesteads. In many places it even reversed the migration trend which threatened life. It has ended the dismal thousand-

to depopulate parts of the country and concentrate the population at its southwesternmost tip around the capital.

Very early certain Icelanders felt that aviation would prove to be the answer to the colossal transportation problems that so long had delayed the development of Iceland to a modern nation. As far back as 1919 the first aviation company was established. But the action was premature. At the end of World War I aviation was not yet sufficiently developed to be able to cope with the difficult local conditions. Also, no Icelander knew as yet the difficult art of flying. A year later the company was dissolved, but that was not the end of the story.

Nine years later, in 1928, another attempt was made, this time under the sponsorship and active leadership of one of the foremost scientists of the country, Dr. Alexander Jóhannesson, former president of the University of Iceland. But the whole undertaking seemed to have been started under an unlucky star. The new company's two planes were destroyed simultaneously by lightning during an unusually heavy thunderstorm. But the experiences Icelandic aviators had already made indicated the tremendous potentialities of aviation for that country. One of the things that had been successfully attempted and which since then has become extremely valuable was the tracing of herring shoals by plane. Fisheries are Iceland's most important industry, fish and fish products constitute 97 percent of its exports, and with this it has to pay for practically everything it needs.

In 1937 aviation got really on the wings. A group of people in Akureyri who often had to go to the capital and

were sick and tired of the time-consuming boat trip founded a new company, Akureyri Airways. They bought a Waco seaplane with accommodation for four passengers and hired a Danish-trained pilot, Agnar Kofoed-Hansen, to do the flying.

The attempt was very successful, and soon Iceland Airways, as the company had been renamed, was able to expand its services to other towns. By 1945 it had a fleet of five planes.

But in 1944 it got a competitor.

Three young Icelanders who had been pilots in Canada returned home and founded a new company, "Loftleiðir—Icelandic Airlines". They started out in a modest way, with one Stinson amphibian plane. Later the same year they bought another. This, however, was used mainly for spotting schools of herring for the fishing fleet.

The young men had ideas and perspectives. They appealed to the whole nation to help them. The response was nationwide, and today Loftleiðir has over 700 shareholders all over Iceland, a record-breaking number by Icelandic standards.

For a number of years the two companies fought tooth and nail. Then, in 1951 the newcomer abandoned the attempt to force his way into the domestic field and left all interior lines to Iceland Airways. Instead, Loftleiðir started a trans-Atlantic line from New York over Reykjavík to Stavanger, Oslo, Gothenburg, and Copenhagen. Lately, Hamburg, Luxembourg, Prestwick, and London have also become their ports of call.

The reason for this new policy was an unexpected stroke of luck.

One day a United States airliner had made a forced landing on Vatnajökull,

one of the biggest glaciers in the world. Everything went well and nobody got hurt. After a long and difficult descent everybody onboard was brought to safety.

Even the plane was only slightly damaged. But it was lying in an isolated and very inaccessible spot. Not worth salvaging deemed the line, and collected insurance.

But Icelanders are hardy people like their Norwegian ancestors. The American owners had no objections when some Icelandic "crackpots" offered \$700 for the plane as and where it was.

One of them was Alfreð Eliasson, in one person a pilot, chauffeur, mechanic, and general manager of Loftleiðir. He was pretty sure of himself; he was even sure he could get that plane off the glacier. After all, what had the Americans brought tractors to Iceland for?

He managed to do what nobody would believe he could. He got the tractor up on the glacier and towed the stranded plane down to a plateau. There he had his people construct an airstrip for the occasion. When that was finished he got aboard with a comrade and flew the plane to Reykjavík airport! There he sold the plane at a tremendous profit for \$75,000.

The \$75,000 were used as a down payment for a Skymaster, the first plane for the new trans-Atlantic route of Icelandic Airlines.

Iceland is not yet as much of a tourist resort as it ought to be, largely on account of insufficient hotel accommodations. Therefore Icelandic Airlines concentrates on offering the American public the lowest tourist rates to Europe, rather than catering to visitors to Iceland. But this singularly beauti-

ful Nordic country has much to offer tourists and other travelers: unusual scenery, volcanoes and geysers amid the eternal snow and ice, historic places, as well as facilities for sports, like horse-back riding on the small Icelandic ponies, and some of the world's best salmon and trout fishing.

There is no doubt that aviation in time will help to increase Iceland's tourist traffic at a fast pace. In this field, as well as in commerce and trans-Atlantic transportation the Icelanders' unhesitating entry into the air age will create undreamed-of changes and opportunities for this island nation.

Dr. Gunnar Leistikow is a Danish writer and journalist, who resides in New York and contributes to many Scandinavian newspapers and magazines.

NORSE-AMERICAN CHILD

By ANNE BARLOW

This is her heritage—the blue and gold
Of lake and prairie. This her Viking sires
Adventured for; This was the wonder told,
To cheer a winter's dusk, about the fires:
There was a land (the dragon-ships had clawed
The coasts of it), sweet with the grape and fir.
She is the child of children who sat awed,
Hearing the saga of the wanderer.
For Norway is her mother; Norway bred
A beauty like a blade of polar light
In this her child. The land that early wed
The sea, whose many blue embraces plight
Their union, is the fearless blood and bone
Of her whose fathers dared the fierce unknown.



Erik Hansen

THE FAÇADE OF THE NEW CONCERT HALL

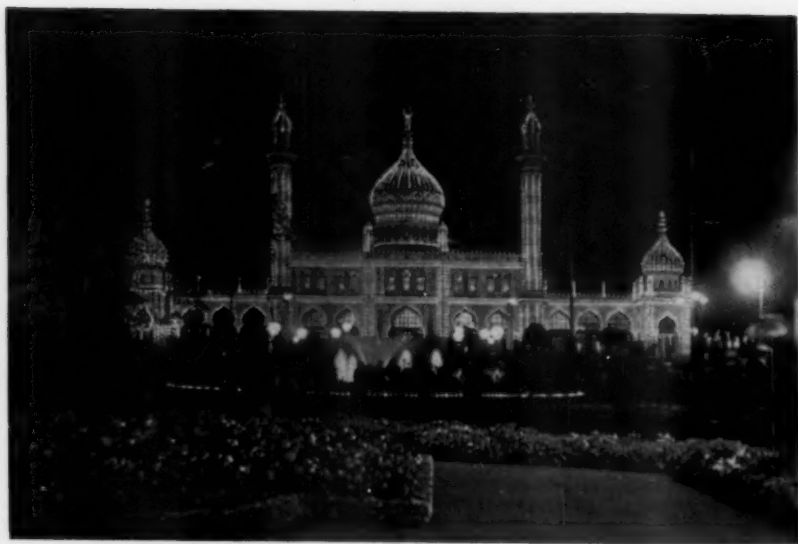
TIVOLI'S NEW CONCERT HALL

By KAI FLOR

No matter how many spectacles—both old and new—Denmark's capital has to offer, Tivoli remains the most radiant and popular place in "Wonderful Copenhagen". And its radiance has been immeasurably increased with the recently completed Concert Hall, built on the site of the hall which was destroyed during the last war. The dedication of the new Concert Hall in this playground and park, already endowed with many lovely and picturesque buildings, so stirred the minds of the public that it was pronounced to be one of the

great domestic events of 1956. The reason for this is three-fold.

In the first place, Copenhagen—disappointed by the rather moderate size of the new auditorium of the State Radio—for a long time had entertained the hope of having at last a spacious concert hall. In the second place, there were old and revered traditions connected with the old Tivoli concert hall, which everyone hoped would be revived in the new one. Finally, the romantic concept of Tivoli demanded so much of such a dominating structure that its erection was awaited with a



TIVOLI'S OLD CONCERT HALL, DESIGNED BY THE ARCHITECTS K. ARNE-PETERSEN AND R. L. BERGMANN

great deal of suspense.

The Concert Hall traditions dated from the time of the Glass Hall, later called the Tivoli Theater, where the composer of "The Champagne Gallop", H. C. Lumbye himself, directed the Tivoli orchestra—like Johann Strauss either playing his fiddle or beating the measure with his bowstring—until, after his death in 1874, he was succeeded by Balduin Dahl. That was a difficult heritage, and the new conductor did not make it any easier by seeming to favor more serious music. And things got worse when Dahl one evening noticed the German Field Marshal Helmuth von Moltke, who had defeated the French at Sedan in 1871, enter the Concert Hall, and he at once had the orchestra strike up "Heil dir in Siegeskrantz!" The next night, when Dahl mounted the conductor's stand, he was

roundly booed, and the hisses were repeated every evening for a long time until the newspaper *Fædrelandet* wrote that he had been punished enough and should be allowed to continue his work in peace.

May 1902 marked the completion of the Concert Hall that was built in Alhambra style by Architect Arne-Petersen with the aid of Architect Bergmann. Its huge façade with Moorish decorations, its great blinking minarets and bulb-shaped cupolas won the hearts of the people.—not least in the evening when this display was illuminated by thousands of small colored gas lamps, whose flames blew freely in the wind—just like the illumination of the former bazaar building, which is now the Nimb Restaurant.

Many were the memorable evenings when conductor Fr. Schnedler-Petersen,

*Erik Hansen*

THE FAÇADE TOWARD TIETGEN'S STREET

year after year, with his great soloists, be it Beniamino Gigli, John Forsell, Ignaz Friedman or Jussi Björling, made glamorous the summer's otherwise barren music life; and the Copenhageners had real affection for that Moorish hall, whose white walls were decorated with the green and blue peacocks, which ever since the construction of the Pantomime Theater have been Tivoli's symbolic bird.

Therefore there was widespread sorrow when that hall was destroyed by the traitorous Schalburg Gang on the night of June 24-25, 1944. And there was every reason to regard it a patriotic duty to build a new hall as its successor.

Architect Frits Schlegel, who had designed the Dance Pavilion, and Architect Hans Hansen, who had restored

the Pantomime Theater, both knew what a great responsibility they had been given and went about their task most conscientiously. In the old Tivoli Garden there are still traces of the mounds of former times, when the lake was a moat, but it has grown into a kingdom of architectural wonders, including the Pantomime Theater and the Chinese Tower, the pavillions, the bazaars, the merry-go-round, the roller-coaster, the dance platform, and the glass hall. The task of the Architects was thus a real challenge to the imagination, as they had to fashion a central building which would blend into this environment without shattering the romantic mood of the gardens.

Their problem is better understood when one realizes that this concert hall had to serve not only in summer but



Gutenberghus

INTERIOR OF THE NEW CONCERT HALL, SEEN FROM THE BALCONY

in winter, when the gardens are closed, at which time the hall must be entered from a side street. Yet the architects fulfilled all these demands, and presto! Tivoli's new Concert Hall now rises in the center of the park like a veritable Aladdin's Palace. It may also be likened to a phoenix arising from the ashes of its predecessor!

This Danish phoenix has both wing-spread and a light and airy quality. It seems indeed to be supported by invisible columns. This impression is produced by the parquet being a canopied loggia behind the glass entrance doors, and above them thin white cement pillars rise to the ceiling of the loggia. The back wall which is decorated with harlequinesque bean-shaped ovals in alternate pale green and tomato red

adds to this effect. So does the low superstructure which supports the palace's airy transparent glass roof. The loggia's balustrade is decorated in the spirit of the Tivoli tradition, but in a very special way, being a representation of the beat of the *Champagne Gallop* in golden notes, with a gilt champagne cork in the place where the little explosion pops and resounds.

The light and airy effect of the façade is further enhanced by the fact that both the left and the right sides with their staircases permit a view of the trees in the garden and the blue sky behind the post office on Tietgen's Street. Very admirable is the way this huge building has been made an organic part of the landscape, partly because the façade is bent slightly out-



*THE BOSTON SYMPHONY ORCHESTRA, UNDER PIERRE MONTEUX,
PLAYED IN THE NEW HALL ON AUGUST 31, 1956*

ward toward the garden, while, on the other hand, the terrace, with its two steps, bends inwardly around the fountains, which have been combined with two other circular basins with tiny fountains. Thus there is a rhythmical interplay between the concert hall and the garden, where, incidentally, there are now a lot of sunny spots that have become favorite lounging places of the public.

Inside, the auditorium is an enormous room whose festivity is enhanced by the colors in the china-red rafters of the loft and by the gold in the background and the wings, in which rows of connected squares form a frieze and underscore the auditorium's relationship to the gardens outside. Whenever the stands for the orchestra must be changed into a stage for a ballet or

a drama, a curtain is used. Designed by Professor Wm. Scharff, it features eight stylized, cone-shaped spruce trees, which in the evening light especially are characteristic of that painter's festive art. Special heed has also been given to the acoustics. For example, by slanting the glass walls of the summer entrance one has achieved very fine results, but the work to better the acoustics is steadily going on.

The difficult problems connected with a hall that must serve both for summer and winter is elegantly solved by dividing it in three sections: the main part of the building; the broad passage which in summer provides the entrance and connects on both sides with the back of the building; and finally the entrance from Tietgen's Street. In winter these three sections



*IN THE EVENING THE CONCERT HALL IS BRILLIANT
WITH A THOUSAND LIGHTS*

are joined in a unit; one comes from Tietgen's Street into the vestibule with the summer restaurant "Taverna". In winter the restaurant is turned into a bar, and in the corner of the vestibule stands William Fridericia's graceful clay statue of "Francesca Paloma".

One entire side of this passage is decorated by the painter Egon Mathiesen, who lets runaway music notes swim in the greenish space which here and there is pierced by red horizontal lines. To the auditorium lead broad passages where in summer there are periodic exhibitions of the works of Danish artists. The painter Svend Johansen has also contributed to the summer entrance with pictures of a heap of musical instruments and a motley-hued

Harlequin.

But undoubtedly the finest decoration is the work of the painter Mogens Zieler, the creator of the mosaic frieze along the top of the entire façade facing Tietgen's Street. No other Danish artist shows so much imagination and humor as does he with his firm and characteristic style. He too has adhered to the idea of combining nature and music by presenting a whole series of small, graceful creatures, that seem to be crosses between animals and musical instruments and whose very names indicate their descent: "trumpet beasts", "horn owls", "cello birds", and "kettle-drum trolls".

One could go to great lengths de-

scribing many more fine details. But the important thing is Tivoli itself on a summer evening. Tivoli is first of all a park of illumination. And in this respect also the new Concert Hall is in the genuine Tivoli tradition when it is lighted up with its countless small colored lamps, and the many-colored

fountains in front of it play above Holger Kapel's beautiful mosaics in the great basin. Then the visitor will come under the spell of the new Tivoli fairy castle, and he will seem to hear a fantastic concert of 'cello birds, trumpet beasts, and the kettle-drums of the trolls.

Kai Flor is a distinguished Danish editor and author of many books about music and the arts.



ICELANDIC SKYR

BY EDWARD FRÍÐRIKSSON

ICELANDIC skyr is a kind of sour milk curd made from skim milk. It has similar microflora to sour milk drinks or soft, sour cheeses. Its approximate counterparts in other countries are: *tätte-mjök* and *kjeldmelk* in Scandinavia, *quarg* in Germany, and the Bulgarian yogurt.

In Iceland, skyr (pronounced *skeer*) has been the chief dish in the diet of the farmers until the nineteenth century. In later years, it has come to be regarded mainly as a dessert, though, because of its nutrient value and easy digestibility, it is eaten by those with stomach disorders. In the past two decades, skyr has been made in dairy plants and thus is available to urban communities throughout the country. Outside Iceland, skyr is available to Danes through the effort of a creamery operator who learned the skyr-making process in Iceland. In certain homes of Icelandic immigrants in Canada and in the United States, skyr is also made.

In earlier years skyr was made in a large barrel, on the bottom of which skyr was placed as a starter. The daily surplus milk was poured into the barrel until the barrel was full. The whey was then drained off by releasing a stopper in the bottom of the barrel.

At present, skyr is made with a cultured starter and rennet, from pasteurized milk. This mixture is set at 40° C., or slightly higher, depending on the atmospheric temperature. The product is usually made in a 4000 liter vat when made commercially.

Even though skyr has been consumed

for more than a thousand years, its microflora has only recently been studied. In 1937, Dr. Sigurður Pétursson made a study at the University of Iceland of the bacteria responsible for skyr. The following is the summary of his report.

The microflora in the specimens of Icelandic sour milk curd (*skyr*) examined, were composed mainly of three kinds of lactic acid bacteria, one of streptococci and two of thermobacteria. These seem to be exactly the same types of lactic acid bacteria as found in Bulgarian yogurt, *i.e.*, *Streptococcus thermophilus*, *Thermobacterium bulgaricum*, and *Thermobacterium yogurt*.

The streptococci and the type of thermobacteria, which formed more acid (Th. II), seem essential to the making of skyr. The main importance of the streptococci proved to consist in their acidifying the milk very quickly during the first few hours and thus precluding corruption. The thermobacteria (Th. I), on the other hand, seem to be responsible for the real skyr taste. In a good skyr, neither of these lactic acid bacteria must be lacking.

The streptococci always produced coarse, dry curds, if they were used alone in the making of skyr. Both types of thermobacteria produced soft curds. When the stronger type of thermobacteria was used, the same quantity of milk yielded more curds than when the weaker type or the streptococci were employed.

In all the skyr specimens there was a quantity of yeast fungi. They had, as

far as could be seen, no bettering effect on the skyr, and one type proved harmful, for it caused formation of gas in the curds.

Mr. Thorhallur Halldórsson, when at the University of Wisconsin, discovered that, "if skyr starter were always kept a pure mixture of the three following bacteria: *Streptococcus thermophilus*, *Lactobacillus bulgaricus*, and *Lactobacillus yogurt*, best results were to be expected. (Timinn, Issue of April 11, 1947).

When skyr is made, it should be set at a temperature of 40-45° C. and then cooled very slowly for the first six hours. A suitable strength of culture (starter) is 0.1 to 0.15% of the completed skyr, if the milk is set at 40-45°. Or one to two kilograms to 1000 liters of milk. The strength of rennet does not have a great deal of effect on the skyr at this temperature. The concentration of 0.01 to 0.1 liter to 1000 liter of milk seems to be satisfactory in the temperature range of 40 to 45° C.

Edward Friðriksson is the Milk Inspector for the Government of Iceland.



HERMAN BANG

By MOGENS HERMANNSEN

Georg Brandes, the brilliant Danish literary historian and critic who exerted such a vital influence on the literature of Denmark after 1870, often expressed envy of authors who write for a larger audience than is to be found in a country of the size of Denmark. And yet this country, numbering today only a little over four million inhabitants, has succeeded in fostering authors who have helped to extend its spiritual frontiers and bring knowledge of its culture to other lands. Before he died in 1875 the great fairy-tale writer Hans Christian Andersen had already been translated into many other languages, and today the philosophy of Søren Kierkegaard is familiar in every civilized land.

These two outstanding figures in nineteenth-century literature should not, however, be allowed to eclipse other Danish authors who have become known through translations, and whose works are still widely read at home. One such author of European standing is Herman Bang, whose centenary was celebrated in April this year in grateful remembrance of his enrichment of his country's literature.

Herman Bang was born on April 20, 1857, the son of a high-strung and melancholy clergyman, who died shortly before his son matriculated. As a young man he was convinced of his descent from one of the oldest aristocratic families in the country and felt himself the last degenerate scion of an ancient line, predestined to an early

death. In Copenhagen, where it was intended that he should study political economy, he lodged with his well-to-do grandfather, the physician Ole Bang. Taking no particular interest in his studies, he applied the unbounding energy which was one of his chief characteristics (the German graphologist Langenbruch declared that he had seldom seen a more energetic handwriting) in preparing himself for admission as a dramatic student at the Royal Theater. The attempt, however, failed, owing to inadequate ability to translate his dramatic feelings into theatrical reality. In 1877 Bang finally abandoned his studies in order to support himself by journalism and authorship.

Herman Bang, later a typical representative of Naturalism in Denmark, turned naturally in his early years to France, which had just experienced a vigorous literary renaissance. In his collection of essays, *Realisme og Realister* ("Realism and Realists"), published in 1879 when he was only 22, he gives enthusiastic portraits of Balzac, Flaubert, and Zola, who along with the brothers Goncourt and Guy de Maupassant were to have a great influence on him. Vital sources of inspiration among Scandinavian authors were the Dane Vilhelm Topsøe and the Norwegian Jonas Lie.

With his novel *Haabløse Slægter* ("Hopeless Generations", 1880), a naturalistic study of heredity with degeneration as the central theme, Bang established a literary reputation and disclosed his spiritual kinship with his

French teachers, whose influence was no less marked in his next novel, *Fædra* ("Phædra", 1883), reminiscent of the analyses of the Goncourts.

Bang's most important production was in the period 1866-1890, less in the novels *Stuk* ("Stucco", 1887) and *Tine* (1889)—the latter to some extent a Danish parallel to Zola's *La Débâcle*—than in a series of short stories, a form in which his artistic individuality seems to have found its most perfect expression. In the representation of human character he probably never reached greater heights than in *Ved Vejen* ("By the Roadside"), in the collection *Stille Eksistenser* ("Tranquil Characters"). The principal character, Kathinka Bai, wife of a station master, is one of those unhappy defenseless persons for whom Bang shows warm sympathy, and who were also described by the Goncourts. In many respects this masterful story is reminiscent of both Flaubert's *Madame Bovary* and Maupassant's *Une Vie*. Contrasted with the sensitive Kathinka is her husband, the selfish and vulgar station master whom Bang despises. The author's brilliant artistry, with the flickering impressionism and subtle suggestion which he had learned from Jonas Lie is exemplified more successfully, perhaps, in this tragic story than in any other of his works. Further examples of Bang's artistic style and his interest in ill-fated characters, in suffering and humiliation, are provided in the short stories *En dejlig Dag* ("A Lovely Day") and *Irene Holm*, which have been described as tragic-comic idylls.

If Herman Bang failed to realize his youthful ambition to become an actor, he afterwards won public acclaim as an eminent producer and dramatic



HERMAN BANG

reader, chiefly of his own works. He traveled in a number of European countries, lived for a period in Germany (the country outside his own which appreciated him most), and even on hurried trips got as far as Russia and America. He lived to see his masterpieces, which early had been translated into Dutch, appear in Germany, France, England, Russia, and Italy, and he achieved in time a comfortable income, although, owing to his boundless charity, his finances were never good. This high-strung and perhaps most hard-working of all Danish writers never turned away a person in need.

About 1894 Bang was in Paris, where, after assisting the great Madame Réjane to produce *A Doll's House*, he was successful in getting appointed dramatic producer at Lugné-Poe's celebrated Théâtre de l'Œuvre, where the

plays of the great Norwegian dramatists Ibsen and Bjørnson were performed. In Copenhagen at several periods he showed himself an admirable producer whose sensitive and spirited temperament transmitted itself to the cast.

As a motto for his book *Det hvide Hus* ("The White House", 1898) he adopted Georg Hirschfeld's "Die Kindheit ist der Grundtone für das ganze Leben" ("Childhood strikes the keynote of one's whole life"), and in this novel, as in *Det graa Hus* ("The Gray House", 1901), he incorporated reminiscences of his boyhood home and his grandfather's house.

In 1904 and 1906 appeared the long and highly subjective novels *Mikaël*, set in an artistic milieu in Paris, and *De uden Fædreland* ("Denied a Country"), about a homosexual violin virtuoso and the itinerant artists whom Bang more than anyone else was qualified to understand. A lonely man like

the characters he so often depicted in his works, he died in a hospital, after being taken ill in a sleeper while on a reading tour of America, at Ogden, Utah, on January 29, 1912.

Bang's position in Naturalism, his spiritual kinship with the great French writers, and his impressionistic style, which in many respects brought a renewal of Danish literature, have to some extent obscured his debt to Hans Christian Andersen. In company with the Naturalists he is exacting in his demand for truth and his view of life is somber and tragic, dominated by the gloom and pessimism felt by the last, feeble member of an ancient lineage faced with life in all its brutality. But he differs from the matter-of-fact Naturalists with their clinical view of human suffering in his deep sympathy for the humble and neglected and their everyday tragedies, and also in his maliciously witty representation of people who arouse his contempt.

Mogens Hermannsen is a Press Attaché with the Danish Foreign Ministry.



THE NORWEGIAN STATE RADIO

By CARL NORMAN

The Norwegian State Radio is an independent state-owned institution established in accordance with the Broadcasting Act of June 24, 1933. As a state institution it has the exclusive right to build and to operate radio stations and plants within Norwegian territory, including Svalbard in the far North. It is governed by a Board appointed by the King, and administered under the Ministry of Education. A collaborating Council of fifteen members is chosen by the Storting and this Council elects a Program Committee of eight. Technical operation is controlled by the Department of Public Communication in cooperation with the State Administration of Telegraphs, while the manifold work in conjunction with the programs is conducted by the Institution itself.

The object of the State Radio is to furnish the public with programs of educational and informative character, and public entertainment, as well as news bulletins. For these purposes the Program Department is subdivided into a number of sections as follows: (1) News bulletins, weather reports, and forecasts. (2) News and commentaries on foreign, political, and economic affairs, and short-wave services intended for Norwegians abroad and at sea. (3) An educational section for lectures and informal talks, comprising school broadcasting, language instruction, religious services, and childrens' hours. (4) An entertainment section including drama, music, and a variety of lighter programs. (5) Sports.

The regional stations at Kristiansand, Stavanger, Bergen, Ålesund, Trondheim, Bodø, Tromsø, and Vadsø transmit news of local interest, the latter station also sending messages in the Lappish language. The State Radio publishes its own weekly program booklet, now printed in more than 230,000 copies; it also pays for the embossed printing of the radio program in the publication of the Norwegian Association for the Blind.

The number of persons working full-time at the State Radio is at present about 540. Apart from the regular staff, some forty musicians receive fixed salaries from the Radio for their performances on the programs, and in addition there are contractual arrangements with the Symphony Orchestras of Oslo and Bergen concerning broadcasts of concerts, in addition to regular chamber-music performances from Trondheim.

The Norwegian State Radio generally broadcasts one single national program, for about twelve hours daily and fifteen hours on Sundays. In addition, there are short-wave transmissions for Norwegians abroad and the merchant marine. The System now operates 28 broadcasting stations in the long- and medium wave bands. Norway offers very unfavorable natural conditions for broadcasting and receiving, especially due to the narrow valleys and fjords on the west coast and in the northern parts of the country. The task of providing good reception for all listeners requires much work and

patience and considerable expense. At present there are approximately 1,480,000 registered receiving sets in use throughout the land, and the estimated number of listeners is 950,000.

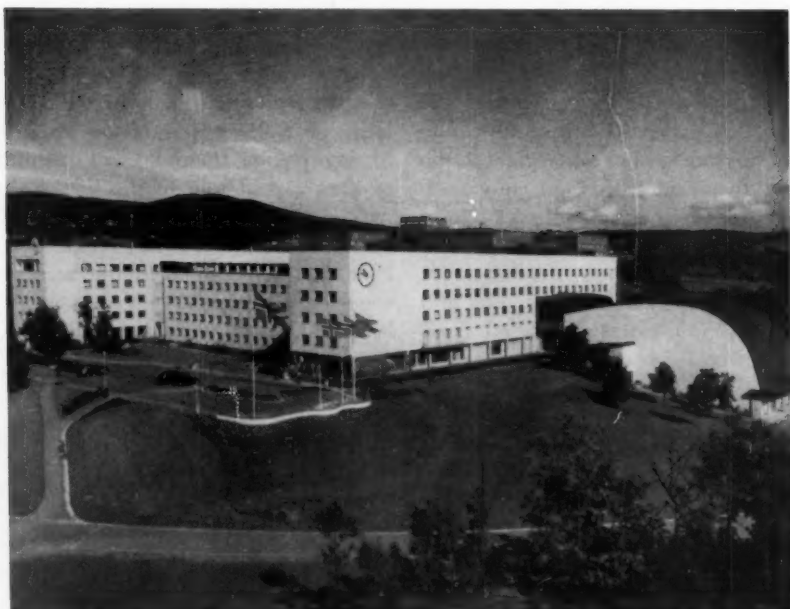
The chief revenue of the Norwegian Broadcasting System comes from the license fees, payable by the listeners at the rate of 25 kroner (\$3.50) a year. In order to own a radio receiving set with equipment one is required by law to obtain a listener license certificate. All dealers must report sales to the State Radio and collect the owner's tax, while the State Radio registers the sets and collects the annual fees. The license fee is valid for one year for one household only, but that household may possess as many receiving sets as desired for its own use while paying only one fee. In certain cases the Radio grants free licenses to the permanently sick, to old and infirm people, the blind, and persons of small means, as well as to hospitals for the use of their patients. In those parts of the country where there are no regular electric facilities the State Radio assists in procuring batteries for receiving sets. "Commercials" are unknown as a source of income of the Norwegian radio. Yet the foremost of Norwegian and visiting foreign musical artists are frequently heard on its programs.

The spacious site occupied by the State Radio at Oslo covers an area of about twenty acres—with possibilities for expansion. The building itself has a ground space of 1.5 acre. The construction of the Radio House was started in 1938 and it was opened in 1941. It is now fully occupied, and its modern equipment enjoys international reputation for service and administration. The Studio Compart-

ments placed on one floor are divided into a number of smaller units for speeches, music, and radio plays. The large Concert Studio is located in a specially designed structure in an adjoining unit, with a spacious stage for orchestra and artists; and the walls and the ceiling are equipped with the most modern facilities for effective distribution of sound.

During the war years, 1940-1945, the Radio House was considerably damaged by the German occupants. In 1940 the Nazis took over the entire operation. Receiving sets were confiscated, so that only members of the Norwegian Nazi party were allowed to have a radio; at the end of the occupation the number of paid licenses had dropped from 476,000 in 1940 to only 13,000. In the meantime the Norwegian State Radio continued to operate from London in cooperation with the British Broadcasting Corporation. Already on the morning of May 8, 1945 the Norwegian Radio was reoccupied, and regular service was begun the following day with a special program about the liberation.

A general outline of the services of the Norwegian State Radio includes the following features: The Norwegian Meteorological Institute's broadcasts are transmitted six times every day, reporting weather conditions and forecasts vitally important to the thousands of fishermen along the more than 2,000 miles of coastline from Vadsø to Lindesnes. This service alone may be said to protect the lives of thousands of men. Also, the daily broadcasts from the coastal Lighthouse Service, reporting signals temporarily out of commission, is of the greatest importance to the coastwise shipping among thou-

*Norsk Telegrambyrå*

THE HEADQUARTERS OF THE NORWEGIAN STATE RADIO IN OSLO

sands of islets and skerries. The farmers, as well, benefit by the daily weather forecasts which give early warnings of oncoming storms and heavy rains. Another feature of the State Radio, and a very valuable one, is the transmission of news to the 1,100 ships in overseas trade with an aggregate crew of 45,000. Regardless of where a ship may be sailing under the Norwegian flag, the Radio at home, through its many stations, may be able to contact the wireless operator onboard and send messages even to the Southern Pacific.

With a radio receiving set in practically every home in Norway, some of them far away from the nearest church, the farmer folk and the fishermen may sit in their homes and listen

to the services on Sundays and other religious holidays from cathedrals and churches in the larger cities. The local police departments broadcast reports of missing persons, and many are those who have been located through this service.

At Svalbard, the Norwegian outpost in the Arctic zone, hundreds of Norwegians work in the coal mines and are for many months cut off from mail service and ship communication. To them the broadcasting from home is the only means of connection. In the Antarctic, where 6,000 Norwegians are engaged in whaling, the Radio provides them with news from home during the many months of their stay. The Norwegian missions in Asia and Africa and the more than 40 Norwegian Seamen's

Institutes throughout the world also receive regular broadcasts from the home radio stations.

In this land, where every child and nearly all grown-ups are vitally interested in sports, the Norwegian Radio keeps them informed and posted on all events, whether the athletes perform at Holmenkollen, in Melbourne, or at Lake Placid. Through the short-wave system Norwegians at home may also tune in on broadcasts from all parts of the world. A very popular station

has been the American Forces at Frankfurt in Germany, with jazz and other light programs.

As television is still in an embryonic stage in Norway and may remain so for many years, the radio will continue to play a vital role in the life of the nation. With its record of progress and achievement the Norwegian State Radio will no doubt in the years to come register further advances in the fields of news dissemination, education, and entertainment.

Carl Norman, Manager Emeritus of ASF Publications, is now living in Norway and contributes frequently to the Review.



CARL NIELSEN AS I KNEW HIM

By KNUDÅGE RIISAGER

Reprinted from Danish Foreign Office Journal

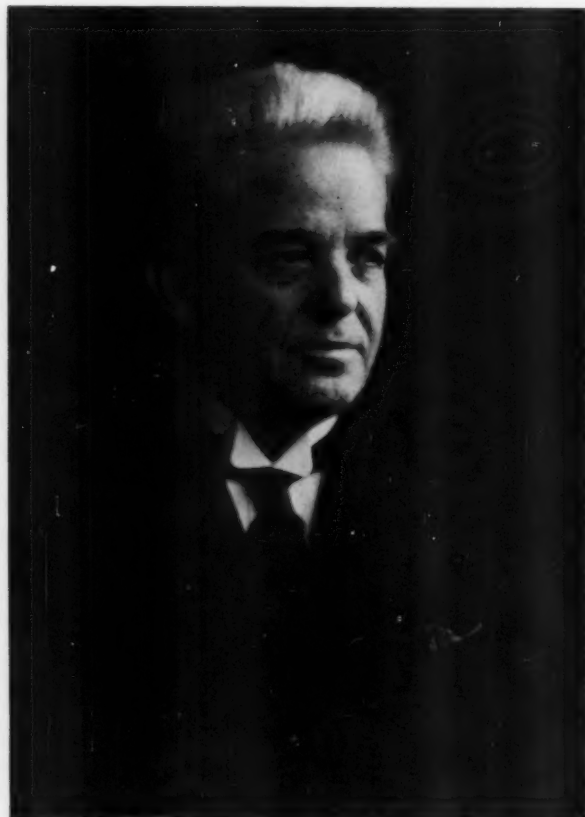
My first meeting with Carl Nielsen was on the occasion of a festival in the Danish Music Society, in the spring of 1922. I had recently been enrolled, and was looking forward to meeting the doyen of Danish music. At the time, the only works of mine which had been performed were a string quartet and a few songs. We were in the foyer waiting for the last guests to arrive when Nielsen entered, wearing all his decorations. Of the celebrities present none had approached me direct, or could have been expected to do so. But no sooner had Nielsen exchanged greetings with his nearest acquaintances than he made straight for my corner and said: "I'm Carl Nielsen; I would like a word with you." He had heard my quartet a year or two before. This man, who was regarded as the center of the Danish musical world, condescended to open a conversation with me—and even considered it necessary to introduce himself! The impression of natural modesty in Carl Nielsen which this conveyed, became fundamental to my assessment of him.

A few years later I was elected to the committee of the Danish Society of Composers, Nielsen being also a member. As a rule he was very reserved, but he had an indomitable will. On one occasion he went so far as to secure a grant from the society's funds—at the time greatly depleted—for a needy musician's widow. The grant, strictly speaking, was unconstitutional,

but Nielsen's decision was so humanly inspired that we accepted it without further ado.

It was characteristic of him that human considerations always prevailed over formality. I myself had proof of this on one occasion. Carl Nielsen, with his native Fyn generosity, not only found it hard to say "no"; if there was a cause which he wished to further he would often act prematurely. He told me, in 1929, that he intended to propose me for a certain large public bursary; but at the final meeting at which the award was decided he encountered strong opposition and failed to get his way. At the next award, in 1931, Carl Nielsen was dead. When, nevertheless, I was awarded the prize that year, and called upon his successors in order to thank them, I met with the cool response: "We would never have awarded you the bursary, but for a letter from Carl Nielsen demanding it. And as he is now dead, we did not want to go against his wishes."

It is no secret that Carl Nielsen was not an adroit conductor. The stories about his difficulties as conductor of the Royal Opera are numerous. But on certain occasions he had a remarkable capacity for penetrating to the soul of a work and giving it an interpretation which in musical depth greatly excelled the performances of routine professional conductors. A performance of Schubert's "Unfinished"



Eltfelt

CARL NIELSEN

stands out in my memory with a luster which no subsequent performance has outshone; his—one might almost say, primitive—insight was so real and spontaneous. To hear him conduct his own works was, of course, always an experience. He would bring out the contents of the score like no one else; generally speaking, a composer is not the best interpreter of his own works, but Nielsen was an exception to the rule. After the first performance of "The Inextinguishable", one of my contem-

poraries and I literally fell on each other's neck in our delight at the new symphony. Our immediate experience cannot be conveyed in any other way than through the music we had just heard. The well-known drum-beat had positively shaken us to the marrow, and we were almost in tears as we went home.

In 1924, I had shown the Swedish composer Ture Rangström the score of my Opus I, the Overture to *Erasmus Montanus*. Rangström said at once:

"I'll play it at Gothenburg." I thought he was crazy, since the overture had been rejected by the Danish Concert Society as "unplayable". I heard nothing more till, one day, Carl Nielsen informed me that he had procured 200 kroner to enable me to attend the concert, and that he had also prepared his Gothenburg friends for my visit; because I *had to* hear my first orchestral work, and besides some arrangement had to be made for its reception. The performance was a great success and, to my surprise, the work sounded very well. Nielsen said: "There, you see. It nearly always sounds better than one thinks it will; provided one has something to say."

When, sometimes, Nielsen was dispirited and felt that his life had been a failure, he could say the most startling things—as, for example, in the bitter statements made on his sixtieth birthday. I met him in this mood one day in the street. He regretted, he declared, that he had not become a painter—no, not an artist, but an ordinary house-painter. "Such a man can see what his work will be," he said; "every stroke of his brush covers part of the surface with color which shows how far the work has progressed. And when the whole wall has been painted and the work is finished, it can be seen whether he has done a good job. Not so with music. A man can put everything into the work, and when it's finished he is no wiser than he was before. And not only that: even though at the time, and for a few years after, he is lucky in having somebody like the work, he has no certain knowledge that it will be any good in the long run! That's why solid craftsmanship is preferable to artistic work." This

mental unrest was typical of all his activities. It doubtless explains the urge to experiment which he retained in his latter years. Far too many musicians come to a stop when they have realized a certain degree of development and have succeeded in mastering a certain amount of technique, content with a result which is fairly "sure", and never going any deeper.

For all Carl Nielsen's tendency, every day of his life, to dig another spit deeper into the material of music, his production throughout preserved a personal touch which never left its hearers in any doubt as to who was the author. In his creativity there was, from the earliest years, a wholesomeness; one might almost call it realism. The impressions of his rural childhood, of Nature, of the solid core of the ordinary man's simple but sound ideas, remained in his subconscious and permeated his whole output.

Although Carl Nielsen by many of his contemporaries was regarded as a zealous revolutionary, an unintelligible and hysterical eccentric, and although his life's work in terms of Danish musical history was a break with the Romantics (under whose all-powerful influence we had lived since the days of N. W. Gade and J. P. E. Hartmann), his *œuvre* has a deeply ingrained tradition which is no less Danish than that of his predecessors. Nielsen forms a logical link between this tradition and the Danish musical past; and on the whole, therefore, he is evolutionary rather than revolutionary. As such he is the real developer of Danish music. Carl Nielsen would today, I believe, have dissuaded young musicians from blindly following in his footsteps. There are many who, in understand-

*Danish Information Office*

*CARL NIELSEN'S CHILDHOOD HOME AT NØRRE
LYNDELSE ON THE ISLAND OF FYN*

able admiration of him, make the very mistakes which Nielsen avoided in breaking with the hegemony of Danish Romanticism without interrupting the straight line in Danish music which connects the past with the present.

A brief characterization of Carl Nielsen's position in Danish culture would run something like this: sociologically, he signifies the entry of the simple peasant nature into the highest spheres of art. Just as Jeppe Aakjær

and Johan Skjoldborg implied the entry of the peasant and crofter into literature and their work meant the recession of middle-class urban culture and the admission of fresh winds from the countryside, from field and wood and pasture, in the same way Carl Nielsen's entry into Danish music implied the musical contribution of a new social class. To view the forces of genius sociologically may appear strange, as genius may emerge anywhere, at any social level. But there



Danish Information Office

A MEMORIAL TO CARL NIELSEN IN COPENHAGEN

This sculpture, by the composer's wife, Anne Marie Carl Nielsen, shows him as a boy playing a flute.

is something in the idea that latent energies find expression in social classes which have arrived at the means of expression, and history has often given it proof. Music seems always, in this respect, to have lagged some decades behind. The ideas of the Grundtvig

folk high schools had prevailed in every other field but music when Carl Nielsen appeared on the scene. He concluded and rounded off this movement in his contributions to the folk song. In doing so he discharged a historical mission in Danish culture

which lay waiting for him; and by the very fact of his origin, his rural birth and upbringing, he possessed every qualification for discharging it.

Nielsen's production ranges over a wide field, and many fail to understand that the same person can have created the great symphonic works and the simple little songs. It is even alleged that his large works were "insincere" music; that the man who could write the simple songs must have been false to his innermost self in composing these "unintelligible" works. The fact is that in these large works it is the same primitive spirit which speaks as

in the songs. But with our ears full of the earlier voluptuous music we have not known how to listen to this simple music and understand it.

Time has already crystallized much in the interpretation of his works, which are frequently played in Scandinavia, and which in recent years have established themselves elsewhere and are finding favor with an increasing number of people. It is probable that Carl Nielsen's compositions will gain still more followers among those who look for nourishment in sterling musical material. In Denmark he has long since become a classic.

Knudåge Rüsager, one of Denmark's foremost composers, is the Director of the Royal Danish Academy of Music.



SUMMER CHILD

A SHORT STORY

By ARVID BRENNER

Translated from the Swedish by Ida M. Alcock

Bengt was dreaming about being back in the other country when he wakened abruptly. He got up and looked around a room already bright with sun. Between the half-drawn curtains, the quivering masses of leaves on the huge oak tree were glistening, a play in green of swift little shadows and gleams of light. In the bed near the other wall lay Ragnar, sleeping, and from the distance the whistling of the electric train could be heard... Well, he was still here! For a moment he was seized with a giddy feeling of joy—stronger and wilder than anything he had felt during the two months of life just behind him. But then he remembered that today was the day of departure. He remembered that he had lain awake a large part of the night and had heard the clock strike and had counted the minutes so as not to let them go, but to hold them tightly...

Ragnar raised his head from the pillow, yawned, and leaped out of bed. He whistled as swiftly he put on his shirt and trousers. As far as he was concerned, the summer was not yet over; he still had a couple of weeks until the school grind began; there was nothing to grieve over. Bengt had to go away again. Well, then he had other, and more agreeable, companions than Bengt...

Bengt put on his travelling clothes, or his best clothes, as he had now learned to call them. In the other

country, he had not thought they were in any way exceptional; there, everybody went about dressed more or less any old way. But now he knew that the suit looked absurd and home-made. It was made over from papa's old suit. There was a scarcity of cloth in the other country. He thought a peculiar, pungent odor still remained in it which the dry-cleaning had not removed. His movements became different as soon as he got into the suit—stiff, awkward, like a little old man. During the summer he had been a twelve-year-old boy; now he looked like a comically serious little old gentleman. One noticed that his nose was quite large. He wore glasses, like owl eyes.

Aunt Gertrude noticed it at breakfast. She said a little hastily:

"You don't need to get dressed for travelling yet—it's still a long time until the evening. Get changed and then you can go out and row and bathe as usual for a few hours..."

There was friendly consideration in the words, but there was something else as well. Now he looks exactly like when he came, she thought, with something sickly about him. During the summer, she had almost really liked him, then he had not had that heart-rending weariness in his eyes... Aunt Gertrude's own eyes were bright and gleaming. She preferred to like everybody. Take off that dreadful suit, Bengt dear, then I can like you today,

too. After that, of course, I need no longer think about you. Why should one keep thinking about a strange child who wasn't suffering from either maltreatment or starvation?

Bengt changed his clothes, but it did not make things any better. The joyous feeling of the morning had disappeared; he knew there was no use trying to make anything out of the last few hours; they were overshadowed by what was coming.

He said almost nothing when he and Ragnar rowed out to one of the small islands in the bay. He only asked to be allowed to row, and rowed silently with the long, calm strokes he had learned during the summer. On the island, there were many boys, Ragnar's friends. Bengt had also been friends with them to some extent, although, of course, he had had difficulty in concealing how poor a swimmer he was. Now he uttered not a single word. The boys swam, dived, clambered on the cliffs. Bengt kept to himself. Once he met Ragnar's glance and saw a peculiar expression on his face—perhaps he had seen it before, but had not observed it properly; it was something hard to grasp, perhaps only a glimmering of irritated criticalness. Luckily, he could not see into the future, did not know that the criticalness would turn to contempt and the contempt into scathing derision, that one day Ragnar would pour his scorn into Bengt's soul like a corroding poison he could never get rid of afterwards...

No, that he did not know—but perhaps, he still knew enough that in some way this was a day of release for Ragnar, that he was pleased to be let off from his tiresome obligation to be with his cousin from a foreign land.

Bengt sat there on the cliff and became more and more conscious of his isolation. It burned like shame, but at the same time he crept deeper and deeper into it, held himself in it, martyr-like, until he was completely hidden in it and had only a little peep-hole left, enough to be able to see how the others were living. I am different from them, he thought; everything is different for me; I shall never be like them. He is really rather queer, Aunt Gertrude had said one evening on the verandah to someone who was there at the time, and he had stopped in the shade of the lilac bushes and listened. But Cecilia, of course, is a little the same way, too, so silent and unsociable. And the fact that he's half a foreigner, that shows...

He had succeeded in forgetting it occasionally during the summer, but it constantly rose before him afresh. Aunt Gertrude was certainly thinking it again as they sat on the verandah those last hours before departure. He felt her glance every now and then, while she filled the period of waiting with her cheerful prattle. Through the open door he heard the grandfather clock ticking in the living-room, tick, tock, tick, tock. the minutes were eaten up; the minutes dropped one by one from the present down into the past. Now I'm holding one tight, he thought—now I'm holding it hard, hard—but it dropped like all the others. He hung over the railing and looked at the level countryside shimmering through the rustling foliage of the oak tree—green and open, right away to the dark wooded edge of the horizon, with spreading gardens and red and white and yellow villas. To the south shone the water. A year will go by before

I get to sit in a boat again, he thought. He sucked in the fragrance of the sun-warmed wood, of the verdure of honey-suckle. But then the minutes will be long, he thought, when he was back in the other country again and kept a paper hidden somewhere on which he wrote down all the days until next summer in a long row of figures, and ran a little stroke over each day that passed. Then loneliness would lock itself around them again, around him and his mother, where they lived as though on a little island by themselves in that foreign town, that endlessly big, roaring town, where the air was hazy with the smoke from the countless factory chimneys, and one's finger became black with soot whatever one touched . . . The factory whistles tooted, the freight trains shunted, there were no trees; mama shut the window, washed the curtains, pretended that she was not crying, told tales in the twilight about her childhood, hummed a little air she herself had made up about "the poplars at home at the top of the parsonage grounds . . ."

"And so it seems," said Aunt Gertrude, turning her lively face towards papa, "that you don't get any real holiday during the year . . ." For papa had only been here a few days, in connection with a business trip.

"In our country," said papa with his foreign accent, "we haven't time for anything except work." His dark, stiff face became even more stiff; those light, bloodshot eyes looked blindly and joylessly at the verdant oak. He always said, "in our country." In our country we only manage to do our duty. In our country we must be economical. In our country we have neither time nor

means for amusements. It had something threatening and spiteful about it, that "in our country". It directed itself hostilely towards the others around him. But I belong here, thought Bengt, I belong here, why does Aunt Gertrude say that I don't belong here . . .

"But Bengt has really benefited from the summer, I think," said Aunt Gertrude.

"Yes, he has become so tanned," said mama, timidly grateful.

He was ashamed, in some way, of her timid tone. She turned her light blue eyes towards him, saw nothing, understood something, but could change nothing.

"Where has Ragnar got to?" said Aunt Gertrude. "Ragnar!" she shouted.

But Ragnar was gone. Bengt hung over the railing, alone with the grown-ups. The clock in the living room ticked.

"Isn't it time to make a move now?" said mama.

"Yes, we mustn't be late on any account," said papa.

"No, there's still plenty of time . . ."

But the minutes passed, and soon they were setting out for town, in the open carriage, where the red-edged curtains fluttered and slapped in the breeze. Aunt Gertrude and Ragnar accompanied them. Anyway, now Ragnar was getting something jolly because of Bengt; it was rather exciting to go along to the station and see the train that went to another country.

On the platform, the foreign language was already being spoken all around them. The hands of the clock shifted with little jerks—twelve minutes, eleven minutes. Papa walked back and forth and said nothing; mama was pale under the veil and blinked her

eyes.

"Dear Cissy . . ." said Aunt Gertrude, and a fleeting notion of the other's life glided like a shadow over her happy face.

Bengt had obtained chocolate and magazines and stood with everything in his hands, frigidly serious, owl-eyed. Ragnar looked into the compartment, examined everything with lively eyes. He felt a little envious of Bengt, who was able to go on such a long journey.

The conductor shouted his "All aboard!" and there was a crush in the corridor. Bengt did not reach a window before the train was already in motion.

"Next summer!" cried Aunt Gertrude gaily, and she and Ragnar waved their handkerchiefs. The last he saw was the blue flowers in her hat.

The train crossed a street where people and vehicles stood and waited at the lowered bars. A white steamer headed out over the water, with a swarm of screaming gulls after it. On the other shore stood a brick building, warm red in the sunset, with brightly smiling windows. Then came a tunnel. Someone closed the window. Mama dried her eyes and stretched out her

hand in her slightly helpless way.

"Bengt . . ." she said.

He turned his back to her, pushed through the corridor and came out to the lavatory. He recognized it again, his tear-distorted face, in the mirror of the lavatory. Maybe I could have stayed, he thought; I could have thrown myself on the platform and screamed: I don't want to go, I don't want to leave . . . The wheels thundered and sang and in their noise he heard the echo of voices now far away. But now a couple of minutes have gone already, he thought then; now it is a couple of minutes nearer to next summer. One could count minutes instead of days.

Someone knocked on the door and he rubbed his face and went out into the corridor again. He stationed himself by a window and looked out. The sun had gone down now, the sky was pale as mother-of-pearl over the dark green woods. The train was picking up speed. It's going further and further away, he thought, but I'm coming nearer and nearer in time. He tried to think of it that way a while, but then it no longer worked. He felt nothing at all, as he stood there and rode away.

Arvid Brenner is the pen-name of a popular Swedish author who has a number of novels and short stories to his credit.

SCANDINAVIANS IN AMERICA

Denmark, Finland, Norway, and Sweden participated jointly in the first U. S. World Trade Fair in New York, April 14-27. Together they represent a factor of importance in world trade and commercial relations. Co-operation has been the key word in the economic policy of the Nordic countries in the post-war period—and tangible results have been achieved. This joint participation in the largest international trade fair that has ever been arranged in the United States is one of them.

Close co-operation does not attempt to conceal the fact that the four Nordic countries have different, and sometimes conflicting, interests. Although there are differences in the basic economic factors, there is also strong competition in certain fields. The important objective of the Scandinavian exhibit was to show how each of the four countries can contribute to world trade in general—and to the U. S. market in particular.

The joint exhibit was assembled in Norway; it showed in text, photo-montages, and working models a picture of the industry, commerce, agriculture, fisheries, and tourism of the four countries, as well as arts and crafts, furniture, food, and beverages.

In conjunction with the recent Ellehammer anniversary a presentation ceremony was held on December 11 in the Regents' Room of the Smithsonian Institution, at which Dr. Leonard Carmichael, Secretary of the Institution, received as a gift for the National Air Museum from the Royal Danish Aero Club a scale model of the airplane designed, built and flown by Ellehammer

of Denmark on September 12, 1906. This was one of the earliest European heavier-than-air craft to rise from the ground under its own power carrying a man. Presentation of this model was made by Ambassador Henrik Kauffmann.

"American Friends of Slesvig" was organized in Chicago in December in response to an appeal from the Danish organization, "South Slesvig Fund of 1955", whose purpose is giving financial help to farmers of Danish origin who are struggling for existence south of the Danish-German border. Further information may be obtained from Mr. Aksel Nielsen, 7330 West North Avenue, Elmwood Park 35, Illinois.

A traveling exhibition of modern Danish architecture, under the sponsorship of the Danish Embassy and the Smithsonian Institution of Washington, D. C., opened on March 3 at the J. B. Speed Art Museum in Louisville, Ky. The exhibition, managed by the Smithsonian Institution Traveling Exhibition Service, will be shown during the next two years in other American museums and architectural institutions.

On December 1, 1956, the State Radio of Iceland (*Ríkisútvarpið*) began broadcasting from their new short wave station (12.175 kilocycles and 24.64 meters). An Icelandic news program is being broadcast daily for an hour between 3 and 4 P.M. U. S. Eastern Standard Time. These broadcasts are beamed to North America and are intended mainly for Icelanders living in the U. S. and Canada.

An agreement regarding the *Andrea Doria-Stockholm* collision was reached in London in January between representatives of the Swedish American Line and of the Italian Line, together with representatives of their insurance underwriters. It provides a basis for the settlement of all claims arising out of the collision, including the claims between the two steamship lines as well as the claims of passengers, cargo owners, and their third parties.

Consummation of the agreement reached in London will be accomplished not only by the settlement of third-party claims but also by each steamship line withdrawing its claim against the other for the physical damages sustained in the Italian Line's loss of the *Andrea Doria*, valued at about \$30,000,000 and in the Swedish American Line's cost of about \$1,000,000 in repairing the bow of the *Stockholm*.

An exhibition of photographs of Sweden, arranged by The American-Swedish News Exchange, was on view at The Architectural League in New York in February and early March. It gave a comprehensive pictorial description of the changing aspects of Swedish nature, of the progress in industry and in the fields of art and architecture, of education and social welfare, and Swedish history and tradition. The subjects depicted ranged from rune stones and medieval castles to the latest type of Swedish-built supersonic jet planes and the underground factories in which they are mass-produced.

Former UN secretary-general Trygve Lie received an honorary degree of Doctor of Law from Long Island University at the institution's 30th Annual

Charter Day dinner held at the Waldorf-Astoria on March 13. Admiral Richard L. Connolly, president of the university, presented the degree. U. S. Senator William F. Knowland of California also received an honorary Doctor of Law degree at the same time.

Dr. Richard Beck, professor of Scandinavian languages and literatures and head of the foreign language department at the University of North Dakota, was recently elected president of the Icelandic National League of North America, at its annual convention in Winnipeg.

Dr. Beck served as president from 1940-1946, and represented the League at ceremonies in Iceland in 1944 marking the founding of the Icelandic Republic and again at the commemoration of the 10th anniversary of the Republic in 1954.

A cultural organization, which has as its purpose the preservation of Icelandic language and literature, the League has a number of chapters in Canada, as well as several in the United States, and a large associate membership in Iceland.

A portrait of Ambassador Wilhelm Morgenstierne, executed by Björn Egeli, was recently presented to the Norwegian Embassy, Washington, D.C., to be on permanent display there. The portrait is a gift from a group of the Ambassador's Norwegian and American friends.

At the same time, the Ambassador was presented with an artistically designed address, which reads as follows: "To Wilhelm Morgenstierne, Norwegian Minister and Ambassador to the United States from 1934 to date.—

Presented on behalf of a group of his friends in token of high regard and with admiration for his spirit of service as a diplomat and with cordial wishes for happiness and success."

The address is signed by two Americans—Mr. Clifford N. Carver and Mr. Hugh Bullock, both of New York, and four Norwegian shipowners—Consul Lars Christensen; Mr. Lars Christensen, Jr.; Mr. Øivind Lorentzen; and Mr. Leif Høegh.

More than one hundred lithographs, woodcuts, and etchings by the famous Norwegian artist Edvard Munch (1863-1944) went on view at the Museum of Modern Art, New York, on February 6. Largest collection of Munch's graphic work ever to be shown in New York, the exhibit was chosen and installed by William S. Lieberman, Curator of Prints. It is now touring the United States under the Museum's International Program of Circulating Exhibitions.

Historical writing and research is only an avocation for Clarence Stewart Peterson, an Internal Revenue agent in Baltimore, Md., but he already has an imposing list of scholarly publications to his credit. Among these are *American-Scandinavian Diplomatic Relations 1776-1876*, *Admiral John A. Dahlgren, America's Rune Stone*, and the recently published *Known Military Dead of the War of 1812*.

The Yale School of Drama presented the American premiere of August Strindberg's *Charles XII*, April 10 to April 14, in the Experimental Theater

in New Haven, Connecticut. The text used was the translation by Walter Johnson, published in 1956 by The American-Scandinavian Foundation and the University of Washington Press.

The play was ably directed by George Morfogen. Dramatically enough the actors represented sixteen different nationalities. Not one of them was of Swedish descent! The leading role, King Charles, was played by a Turk, Engin Cezzar. Mr. Cezzar confessed to Dr. Leach a sentimental admiration for his hero, due partly to the fact that Charles XII had been for five years the guest of Turkey. Other actors interpreted sympathetically the rather subtle moods of their historical characters. Although Swedenborg as a character was disappointing in this performance, the whimsical caprices of his innamorata, scientist Polhem's daughter, were rendered with spirit, charm, and precision by a young Welsh actress, Miss Evans Evans.

The well-known Danish writer Isak Dinesen was one of four distinguished foreigners to be elected to honorary membership in the American Academy and National Institute of Arts and Letters in April. In private life the Baroness Karen Blixen, Isak Dinesen is the author of *Seven Gothic Tales* and *Winter's Tales*.

Olavsguttene, or "The Singing Boys of Norway", returned to Oslo at the end of March after a very successful 4½ months' tour of the U. S. which had taken them from coast to coast. Another tour is planned for 1958-59.

THE QUARTER'S HISTORY



DENMARK

KING FREDERIK spoke over the radio at New Year's from the Christian VII Palace in Copenhagen. In serious terms he spoke of "the events of the last months beyond the borders of our country". These events "with their human tragedies, and their disregard for what we must consider natural concepts of justice and human rights, have made a deep impression upon us in strong contrast to the hopes we entertained at the beginning of the year." Even so, the King said, we must not neglect to give thanks for what the old year had brought us in other ways.

The King spoke of the home as the foundation for life as citizens. "He who in his home has learned what unity in the family means, what solidarity within the family can create of security and a feeling of strength against threatening difficulties and dangers, has the best foundation for contributing to the greater fellowship for the welfare of his country."

The King, who concluded his speech with a "God keep Denmark", stressed freedom as the most precious treasure. "These latter times have shown us anew how necessary it is to do all to preserve freedom, and—wherever we can—to do our utmost to help those who have had to suffer for the sake of freedom."

THE HUNGARIAN CRISIS appears to have set an all-time record in prompt and generous aid and other demonstrations of sympathy. Contributions by the Danish Government and munic-

ipalities, institutions, newspapers, trade unions, and many other organizations, as well as school children, reached amounts too numerous to keep track of. Collections in Danish churches reached on one Sunday alone some 600,000 kroner. Danish church contributions, along with those of Finland, Norway and Sweden, were used in part to buy a building in Vienna to house refugees wanting to emigrate. It was called "Skandiaheim".

THE UNITED STATES has about completed evacuation of its big Air Force base at Narssarsuak in southern Greenland, which was built during World War II by the U. S. under an agreement with Denmark. It was originally known as "Blue West One". It is understood that withdrawal will in no way weaken United States defense installations in Greenland, and it is expected that the Danish Air Force Units will take over and convert it into an air-rescue base.

POUL HANSEN, Danish Defense Minister, recently told Parliament that the Government wished to withdraw Danish forces totalling 1500 men from West Germany by the middle of November. He asked Parliament to extend for six months the law governing the stationing of these forces when it expired since the German forces had not been sent up as fast as expected and could not take over from the Danish contingent by May 1, as previously expected.

The Danish forces have been stationed in West Germany since 1947 as occupational forces and since 1955 as part of the NATO defenses.

TELEVISION IN DENMARK, starting with experimental programs seven years ago, is now developing rapidly. At the beginning of 1956 Denmark had only 8,000 TV sets. By the end of the year the number had increased to over 40,000 and sales are running at about 1,000 sets a week. The average cost of a set in Denmark is about \$272. All Denmark, except for the isolated island of Bornholm in the Baltic, now is covered by the Danish television network consisting of three transmitters. Additional transmitters are planned.

THE POPULARITY of King Frederik was demonstrated again on March 11 on the King's birthday. He was 58. No special festivities were arranged, but flags were out everywhere in Copenhagen, throughout the country, and on ships in the harbors. Thousands of people gathered on the Amalienborg Palace Plaza, and the King, the Queen, and the three Princesses greeted the people from the balcony. In a brief speech, the King wished peace and happiness for country and people. Among birthday greetings was a cable from President Eisenhower.

SOVIET diplomatic pressure on Scandinavia already applied to Sweden and Norway, was followed by a letter from Prime Minister Bulganin, presented on March 29 by the Soviet Ambassador to Premier and Foreign Minister H. C. Hansen.

The contents was not made public immediately but only after a meeting of the parliamentary Foreign Affairs Committee the following day and was quoted in the American press on Sunday, March 31. The letter warned Denmark not to permit the stationing

of United States units with atomic weapons on Danish soil. Premier Hansen said the Danish Government would study the letter and reply within two to four weeks.

THE GOVERNMENT of Denmark, recognizing the importance of expanding her industrial economy, is embarking on a new program to attract American private capital to Denmark.

The program now initiated consists of the following:

1. The already very liberal administrative rules governing foreign direct investments in Denmark are being further streamlined. One centralized Government office in the Danish Ministry of Commerce will administer the foreign investment program.
2. Efforts will be made to disseminate information about the opportunities for foreign investment in Denmark to industries in the United States which might be interested in direct investments abroad. A booklet *Investment of Foreign Capital in Denmark* containing the relevant information, is being issued.

PROFESSOR NIELS BOHR, Danish nuclear physicist and Nobel Prize winner, was named on March 13 the first winner of the \$75,000 "Atoms for Peace Award".

Professor Bohr, one of the founders of modern atomic theory, was the unanimous choice of the board of trustees of "Atoms for Peace Awards, Inc.", according to its chairman, James R. Killian, Jr. Dr. Killian said the idea for the "Atoms for Peace Award" grew out of President Eisenhower's appeal

in Geneva in 1955 for an international effort in the development of nuclear energy for peaceful uses.

The "Atoms for Peace Awards" were established through a grant of \$1,000,000 by the Ford Motor Company Fund. The awards are intended as a memorial to Henry Ford and Edsel Ford.

A FISH STORY from Bogense, Denmark, has made the rounds of the American press, and tells how fisherman Anders Jørgen Petersen netted a quart bottle filled with one live codfish. It must have swum in as a minnow and stayed until it was too big to get out of the bottle.

ON DECEMBER 16, British forces turned over control of most of Port Said to UN forces following a night-long spasm of violence. Then the responsibility for maintaining order in nine-tenths of the city passed to Lt. Col. Carl Engholm, Danish Commander of more than 1,500 Danish, Norwegian, Swedish, and Colombian troops of the UNEF. Since then the arrival of a Finnish contingent has brought the number to 1,785.

United Nations troops were attacked for the first time on December 14. In Port Said some hand grenades were thrown at a Norwegian jeep patrol; the next day a Swedish patrol was fired at, and on December 17 Danish troops were fired upon. There were no casualties. Lt. Col. Engholm thought the firing was no doubt a mistake.

At Christmas, Lt. Col. Carl Engholm visited each of the UNEF positions and camps. The Danes enjoyed their traditional Christmas dinner, gifts from home, and Christmas trees shipped from Denmark.



ICELAND

AT THE END of February an agreement was reached between Iceland and the United States providing for scholarships and exchange of students and professors under the Fulbright Act. The agreement was signed in Reykjavik by the Icelandic Minister of Education, Mr. Gylfi Th. Gíslason, and the American Ambassador to Reykjavik, Mr. John J. Muccio.

DURING the latter part of March the capital was fortunate enough to be visited by the well-known journalist, traveler, and lecturer, Peter Freuchen. Mr. Freuchen, who was accompanied by his wife, had been invited to visit Iceland by the Icelandic Students' League. He delivered several lectures and showed films taken in Greenland. After about a ten-day stay in Reykjavik, Mr. and Mrs. Freuchen returned to New York.

Reykjavik was also visited by the world famous Smetana Quartet who performed several concerts while there. The Quartet was on its way back to Czechoslovakia after a visit to the United States.

A NEW ICELANDIC Ambassador has just been appointed to Oslo. He is Mr. Haraldur Guðmundsson who, until recently, was a Member of the Alþing. Mr. Guðmundsson is also a former Chairman of the Social Democratic Party, and has held several cabinet posts in the past.

ON THE POLITICAL FRONT everything appears to be quiet. However, accord-

ing to the election results in several labor unions, the Communists appear to be losing considerable ground. For example, they lost very heavily in "Idja", which is a union of industrial workers in which the Communists had held a strong majority position. This union is now controlled by a coalition of anti-Communists.

THE GOVERNMENT is still doing its utmost to fight the very strong current of inflation. Several new measures have been taken by the Government in this direction, but it is too soon to tell what the effects will be.

IN SPITE of promises from the labor unions not to start any strikes, Iceland was hit by two major strikes during the first quarter.

The first was a strike of the Icelandic airplane pilots which lasted for only about a week, but which resulted in considerable improvements for the pilots, mainly in all kinds of fringe benefits.

The second major strike was a seamen's strike which lasted for nearly four weeks and which tied up practically the entire Icelandic merchant fleet. This strike also ended with considerable improvements being granted to the seamen.

The results of these strikes will undoubtedly make it more difficult for the Government to fight the already very strong inflation trend.

TO ADD to the difficulties of the present Government is the fact that, unfortunately, the cod fishing season was

extremely poor and much worse than previous years. All the same, economic developments are progressing rapidly, and a loan agreement is just about being concluded in Washington providing for construction of a hydroelectric power plant at the Efra Sog River. The major equipment for this power station will likely be bought in Sweden and Western Germany.

PRACTICALLY no construction has been carried on at the great American airbase at Keflavik during the last six or eight months. This was, of course, a direct result of the resolution passed in the Alþing at the end of March, 1956, demanding withdrawal of the American troops. This situation has now changed (see last quarter's report) and it is expected that large-scale construction will be resumed shortly.

THE TWO ICELANDIC airlines are increasing their capacity greatly. One of them, the Icelandic Airways (Flugfélag Íslands), has just bought two British Viscount planes which will be flying between the Continent and Iceland. The other company, the Icelandic Airlines (Loftleiðir), is concluding a contract for two new turbo-prop planes which will be flying between Europe and New York. The Icelandic Airlines is increasing its flights to one trip a day between Europe and the United States.

NOBEL PRIZE WINNER, Halldór Laxness has just published another novel, called *Brekkukotsannáll*. This is his first book to be published since *Gerpla*, which came out about 21½ years ago.



THE 100TH REGULAR session of the Norwegian Storting was formally dissolved by Crown Prince Regent Olav on January 11. The following day in an equally solemn ceremony, the Crown Prince opened the 101st session of the assembly.

Before the opening ceremony, Parliament met to choose officers for the new session. Oscar Torp, Labor, was reelected as President of the Storting, while another Laborite, Nils Langhelle, was selected as Vice President. In the Odelsting division, comprising $\frac{3}{4}$ of the 150 representatives, Carl J. Hambro was again chosen as President, while Peder Jacobsen, Labor, was reelected as Vice President by the same vote. The Lagting division, which includes $\frac{1}{4}$ of the Storting membership, elected Bent Røiseland, Liberal, as President, and Martin Smeby, Labor, as Vice President. Both representatives served in the same posts last session.

At the opening of the 101st regular session, Crown Prince Regent Olav delivered the traditional Throne Speech. Outlining the Government's program for 1957, the address affirmed Norway's present foreign and defense policies. Emphasizing international cooperation, these are based on support for UN and adherence to NATO. The economic policy will continue to center on efforts to strengthen the external economy and to stabilize prices and costs.

Norway, the Throne Speech declared, will contribute to the maintenance of the peace and lessening of world tension. As part of these efforts, Norway

should assume obligations required to make the United Nations an effective organ for peace, freedom, and self-determination. Efforts to arrange genuine negotiations on disarmament and prohibition of nuclear weapons will be backed. The Government will seek to strengthen and expand the political and defensive cooperation within NATO.

The Government will continue its collaboration with banks and life insurance companies on limitation of credits. Public and private investments should be kept within reasonable bounds.

Investments in industry will be increased. A Government bill will propose expansion of the State Iron and Steel Works to an annual capacity of 300,000 tons. Another bill will call for the establishment of a National Energy Board to make a comprehensive survey of Norway's energy resources.

COUNTING the latest arrivals, Norway has admitted altogether 1,062 Hungarian refugees. Further admissions will be held in abeyance until there is assurance that refugees now in Norway are content.

The Norwegian Refugee Council has placed all of the Hungarian refugees in host communities. To find jobs and housing at the same time was the main problem. The newcomers are doing fairly well in their language studies, largely based on a 10,000-word dictionary which has been published by the Norwegian Student Union. A pocket-size conversation handbook has also proved useful. A recorded Lingua-phone course in the Norwegian language is also made available to refugee groups.

A PLAN for supplementary sick insurance, to cover over 300,000 Norwegian trade union members, has been announced in Oslo. Under an agreement signed by the Federation of Labor and the Norwegian Employers' Association, insured workers will be entitled to per diem payments during illness. These will be in addition to sick benefits received under the obligatory Health Insurance. The insured will get payments for 26 weeks from the 7th day of the illness, if at home, but immediately upon admission to a hospital. Premiums will be shared by management and labor.

THE WINTER HERRING fisheries off Norway's west coast were a failure this year, especially when compared with the record catch in 1956. At the end of the season, fishermen had landed only about 560,000 tons of mature herring, with a first-hand value of some 131.5 million kroner. The catch was 400,000 tons less than last year, and the difference in first-hand value is estimated at 70 million kroner—a heavy loss for the fishermen.

NORWAY'S NEW ALIEN ACT contains several noteworthy features. Under its provisions, a political refugee from another country is assured asylum in Norway, barring special objections. An alien will have the right to appeal to a higher authority any action that may be taken against him by the State Alien Office, formerly the Central Passport Office. Upon demand, the authorities will be required, as far as possible, to state the reasons for their adverse decision in writing.

AT A CEREMONY in Washington, D.C.,

on February 25, representatives of Norway and the United States signed an agreement for cooperation in the peaceful uses of atomic energy. Covering an exchange of unclassified information on research and power reactors, and authorizing the sale of U. S. uranium to fuel Norwegian reactors, the pact was signed by Wilhelm Morgenstierne, Norwegian Ambassador to U. S. A.; Lewis Strauss, Chairman, United States Atomic Energy Commission; and C. Burke Elbrick, U. S. Assistant Secretary of State.

THE LARGEST SHIP ever built in Scandinavia, the 35,000 ton *M/T Fjordås*, was launched in February in Gothenburg, Sweden, for account of Norwegian shipowner and Parliament Member Arnt Mørland.

TRYGVE BRATTELI succeeded Mons Lid as Norway's minister of finance, effective December 28. Lid resigned to return to his former post as governor of Bergen and Hordaland.

NORWAY'S LAPPS have now a newspaper in their own language, called "Samisk". First issue of the 8-page *Sagat* was published in Vadsø December 22, 1956.

THE FIRST POLIO VICTIMS have been admitted to the Crown Princess Märtha Institute in Oslo. The ultra-modern project, built at a cost of 6 million kroner, was opened by Crown Prince Olav in March. Accommodating 80 patients from all parts of the country, Norway's polio center is operated by the National Polio Association. The cornerstone was laid by King Haakon in August 1954.

At the opening ceremony, Health Director Karl Evang said the new institute will serve as a central institute for the treatment and post-treatment of polio. It will also be a center for testing new methods and for polio research. Salk vaccination, Dr. Evang observed, reduces the incidence of paralytic polio by over 70 per cent but considerably below 100 per cent. Thus, he said, there will be a continuing need for treatment.

The Oslo institute has a 2,000 square foot operating room and a variety of therapeutic facilities, including a 5-level swimming pool and a well-equipped occupational therapy room. There is also a classroom for 10 children as well as juvenile dining room and play room.

A LETTER from Soviet Prime Minister N. Bulganin to Premier Einar Gerhardsen was made public on March 27. Written along the lines of a similar letter to other countries, Premier Bulganin's missive was couched in friendly terms and dealt with Soviet-Norwegian relations in general. But the Soviet Premier warned that the U.S.S.R. would view with displeasure any installations of atomic weapons and guided missiles at Norwegian bases and stated that it will not tolerate these bases being used for aggressive purposes by "certain leading powers".

The letter was received with equanimity in Norway, and was widely commented on by the press. A reply was framed by the Government after thorough discussion, both within the Cabinet and by other leading politicians. This reply stated that Norway is a sovereign nation and has the privilege of determining its own means of defense.



SWEDEN was elected on December 19, 1956, to a two-year term as a member of the United Nations Security Council. Sweden succeeded Belgium, whose term expired on December 31. The Swedish representative on the Council is Ambassador Gunnar Jarring, Sweden's Permanent Delegate to the United Nations.

Sweden took its place in the Security Council almost exactly ten years after having become a member of the United Nations. According to the U. N. system of rotating the members of the Council, Sweden was entitled to be elected two years ago, but abstained in favor of Belgium, which was named for the second time. Earlier comments in the Swedish press emphasized that Sweden acted wisely in refraining from seeking election to the Security Council at any previous time. The country's alliance-free position, it was pointed out, imposed a certain restraint during the various phases of the cold war, which made it difficult for the smaller nations to avoid lining up on one side or another. Recently, however, partly because of the U. N.'s great expansion, the organization has become as universal as the Nordic countries always wanted it to be. It was therefore felt that Sweden was prepared to assume the increased responsibilities for the maintenance and strengthening of the United Nations, which a Security Council seat entails.

SWEDEN suggested on January 21 a moratorium in the testing of nuclear weapons until the United Nations General Assembly's Scientific Committee

completes its study on the effects of atomic radiation by the middle of 1958. The suggestion was made in an address before the Assembly's Political Committee by Rickard Sandler, chairman of the Swedish U. N. delegation, at the resumption of the Committee's disarmament discussions.

Mr. Sandler also repeated his suggestion of last year in the Political Committee concerning means of discovering hidden nuclear stockpiles, and he urged that "a definition, concrete and agreed upon, still waiting, after ten years" be found to describe so-called "other weapons of mass destruction." He greeted as "most welcome" the proposal presented in the United States' memorandum to act now in order to secure the utilization of outer space missiles exclusively for peaceful purposes. The urgency of taking some initial steps in both sectors of armament, conventional and nuclear, has manifested itself in the so-called fourth-country problem. At present, only three major powers, the United States, Great Britain, and the Soviet Union, possess these weapons. However, in a near future, not only a fourth nation, but several more, may develop such armament. "From a balance of terror we may thus enter into an age of terror without balance," Mr. Sandler said in conclusion.

THREE MEMBERS of the government resigned on February 1 and were immediately replaced. Bernard Näsgård succeeded Sam Norup as Minister of Agriculture; Lars Eliasson took over after Hjalmar Nilsson, and Herman Kling, a government official and legal expert, after Allan Nordenstam as Ministers without Portfolio. Mr. Norup was ap-

pointed chief of the Board of Agriculture and Mr. Nordenstam governor of the Jönköping provincial district.

Three other posts in the Swedish cabinet changed hands on March 22, after John Ericsson, Minister of Social Affairs, had decided to resign and take over the job as head of the Liquor Monopoly. Mr. Ericsson has been regarded as one of the greatest assets of the Labor-Farmer coalition government and of the Social Democratic party. He had served in the cabinet since 1945, first as Minister without Portfolio, then as Minister of Commerce and finally, since the fall of 1955, as Minister of Social Affairs. In that post he was succeeded by another leading Social Democrat, Torsten Nilsson, who entered the government in 1945 as Minister of Communications and since the fall of 1951 has been Minister of Defense. His successor was Sven Andersson, also a former Social Democratic party secretary and a member of the government since 1948, first as Minister without Portfolio and then as Minister of Communications. The new head of that department is Sture Henriksson, a trade union wage specialist. Mr. Henriksson, who was born in 1917, is the youngest member of the cabinet.

A TOTAL of twenty-seven recommendations, all aimed at tying the countries of the North closer together, was the direct result of the fifth meeting of the Nordic Council, held in Helsinki February 15-25. The Council thus approved the proposal to establish a Nordic institute for nuclear physics in Copenhagen and to appoint a Nordic committee for cooperation in atomic power matters. Cooperation in the

fields of economy and communications, a joint Nordic labor market for medical personnel, and inter-Nordic scholarships for students were among other recommendations unanimously approved.

Great interest centered on the plans for a Scandinavian free market, and it was decided to push the final work vigorously. About July 1 a special committee will be ready to present its material, which will include a review of questions connected with a freer trade in Western Europe. A decision will probably be reached at the Council's next meeting, in Oslo, in 1958. Several speakers, among them the Swedish delegate, the economist Professor Bertil Ohlin, emphasized that it is not necessarily the question of a choice between a Scandinavian market and a European free trade territory, since it may well turn out to be a matter of both. A Scandinavian free market, according to Professor Ohlin, would offer industrial production many advantages: in the first place a wider application of mass production methods and specialization on a small number of products within the various manufacturing concerns. Regarding the plans for a West European free trade area, Dr. Ohlin maintained that there is good reason for Sweden to take an affirmative attitude.

THE RAOUL WALLENBERG CASE was once more in the news when the Soviet Government issued a communiqué on February 7 concerning the fate of the missing Swedish diplomat. Greeted in Sweden with a great deal of scepticism, the Russian note divulged that Wallenberg had been imprisoned in Soviet Russia and allegedly died of a blood clot in Moscow's Lyublianka prison on

July 17, 1945. The note also contained an expression of regret to the Wallenberg family and the Swedish government. The blame was placed on Victor S. Abakumov, former Soviet Minister of State Security, who kept Mr. Wallenberg in jail and lied to the Soviet government about the case. Abakumov, right-hand man of Police Chief Lavrenti Beria, was executed in 1954, one year after his chief was shot.

In a note to the Kremlin on the Raoul Wallenberg case, handed over by the Swedish ambassador to Moscow on February 19, the Swedish Government declared that it found it difficult to believe that all other documentation about the Swedish diplomat's detention in Soviet prisons than the report about his death quoted in the Soviet memorandum should have entirely disappeared. The Government stated that the Swedish people are justly shocked at what has happened in this case. It was also pointed out that the Swedish ambassador had been in contact with the Soviet Foreign Ministry about Wallenberg the very day before the date on which he is alleged to have died. It went on to say that if the Soviet security police were able to act so autocratically as to make a diplomat of a neutral country a prisoner and keep him in prison for two and a half years without reporting it to the Soviet government or the Foreign Ministry, this is in itself a situation for which the Soviet government cannot disclaim responsibility.

Copies of a Swedish White Book, compiled by the Swedish Foreign Office, the Soviet note, and the Swedish government's comments were made public at a press conference in Stockholm held by Prime Minister Tage Erlander. The

investigation material gathered by the Foreign Office comprises altogether about eighty dossiers and consists, among other things, of documents and testimonies from several persons about Wallenberg's fate in the Soviet. A German co-prisoner, who occupied the same cell as Wallenberg in the Moscow prison in 1945, reveals that the Swedish diplomat had been accused of espionage. He had protested in vain about his treatment and made fruitless efforts to get in touch with the Swedish Embassy. Later testimonies prove that Wallenberg was alive at the turn of 1946-1947. The Swedish government emphasizes that the Russians now admit that Wallenberg was imprisoned, and that on this point the answer coincides with the Swedish evidence.

ANOTHER SOVIET espionage case was exposed in Sweden last winter. On January 30 a Turkish citizen of Armenian extraction, Bedros Zartaryan, was indicted at the district court of Stockholm, accused of serious espionage and attempts at gross espionage. The activity was said to have been going on from 1954 up to June 30, 1956, and to have concerned defense establishments, including fortifications.

Zartaryan had already been taken into custody on September 27, 1956, after the Swedish security police had been shadowing him for a long period. The task of collecting final evidence took, however, considerable time, as it involved, among other things, making translations from the Armenian language of notes made by the accused.

A SOVIET NOTE that was presented to the Swedish Ambassador in Moscow on March 5 was regarded by all Swed-

ish newspapers, except the few Communist organs, as monstrously absurd. In this document the Swedish intelligence service was accused of having carried on subversive activities against the Soviet Union, and Soviet authorities were said to have recently arrested fourteen agents who had been hired by Swedish agencies via leaders of the so-called Estonian Freedom Council who live in Sweden. These assertions, the Swedish Foreign Office said in a brief comment when the note was published, are so manifestly absurd that they need not be refuted.

On March 7 leading Soviet newspapers launched a violent attack against Sweden, using the allegedly Swedish-controlled "espionage activities" as the starting point. According to an article in *Izvestia* the Swedish intelligence service had established a special naval command in order to land spies on Soviet territory. During one of the raids made on the Baltic coast, a Russian officer, a lieutenant, was killed. The Swedish intelligence service was said to have been acting in cooperation with the United States.

Swedish papers pointed out that all those mentioned as spies in the Soviet note have Baltic names. At least two of them came to Sweden as refugees during or after the war but left for Estonia many years ago, hoping to be able to bring back their relatives. One of them has later been traced to Siberia. After the events in Hungary and Poland last fall, which made a strong impression especially on the youth in the Baltic countries, the Soviet grip on these nations was tightened, many papers further recall, and it is feared that the Soviet note to Sweden, with its list of Baltic names, is an omen

of an even more ruthless oppression in the Baltic area. The Estonian National Council in Sweden categorically denies that it has been involved in subversive activities. An "Estonian Freedom Council" does not exist in Sweden.

THE BIGGEST atom-bombproof garage in Europe, blasted into the Katarina rocky promontory in the Söder, or Southern, Borough of Stockholm, has just been opened. Capable of garaging 550 automobiles in peacetime and giving adequate protection to 20,000 persons in case of war, the shelter-garage consists of three stories within a 1,650-foot long and 40-foot wide tunnel, covered by a roof of solid rock, seventy feet thick. The entire cost of the establishment, which took four years to complete, is about \$4 million. It has been rented out for thirty-five years to a Stockholm cooperative automobile company.

PROFESSOR NILS AHNLUND, one of the eighteen members of The Swedish Academy, and regarded as Sweden's foremost modern historian, died January 11 in Stockholm at the age of 67. He became Professor at the University of Stockholm in 1928 and entered the Swedish Academy in 1941. A writer of enormous prolificness and versatility, he made the era of King Gustavus Adolphus his chosen field. His book *Gustav Adolf the Great* was published by The American-Scandinavian Foundation in 1940. His great historical knowledge was combined with a firm scientific grip on his subject and a remarkable literary talent. Uppsala University bestowed on him an honorary degree in theology. He was a member of many Swedish and foreign literary and scientific societies.

INDUSTRIAL PEACE for the next two years was probably secured last February for the most essential sector of the Swedish labor market as a result of a two-year basic agreement closed between the Swedish Employers' Confederation and the Federation of Swedish Trade Unions. It involved an average wage increase of 2 per cent during 1957 and 2½ per cent for 1958. Moreover, it took into account a shortening of the working time by one hour per week during 1958, as a first step towards the 45-hour week to have been introduced gradually by 1960.

ONE MORE posthumous, unpublished play by the American dramatist and Nobel Prize winner, Eugene O'Neill, a four-act drama, *More Stately Mansions*, has been brought to light by Dr. Karl Ragnar Gierow, director of the Royal Dramatic Theater in Stockholm.

SWEDEN was one of the thirty-seven nations which sent representatives to celebrate the entrance of Ghana, formerly the Gold Coast, as an independent nation in the British Commonwealth. From 1649 to 1667 Sweden maintained a colony on the Gold Coast, and one of the three Swedish forts, Accra, is the capital of the new nation. The Swedish delegate was Minister Nils K. Ståhle, who delivered a gift from Sweden consisting of a gavel in silver and ebony and a documentary volume entitled *Sweden and the Gold Coast*.

MONARCHY is preferred by 70 per cent of all Swedes, while only 13 per cent would like to have a republican form of government, according to a recent poll. Women are more in favor of monarchy than men.



A History of Norwegian Literature.

By HARALD BEYER. Translated and edited by Einar Haugen. *New York University Press for The American-Scandinavian Foundation*. 1956. Pp. vii-ix plus 370. Bibliography and Index. Ill. Price \$6.50.

The task of the native author of a literary history designed to be read by his own people presents somewhat different problems from that of the author-translator who must introduce to a foreign audience the same story. The native author has the advantage (1) because he can assume that his readers will have at least a general familiarity with his subject; (2) they will be interested in minor authors and local trends which may or may not interest the foreigner; and (3) perhaps most important of all, the thumbnail sketches of authors and works, which must inevitably appear in a literary history, together with the frequent quotations of a sentence of prose or a verse of poetry, which, for the native, serve to open up or suggest become for the foreign reader the sole basis of his enjoyment or judgment. Numerous instances of line or couplet quotations from the poets are merely an open sesame to the Norwegian reader to sit back for a moment and let the remainder of the poem drift through his memory, while the American reader has already finished his esthetic repast.

Although Professor Haugen has not been able to alter the circumstances surrounding the third point, he has skillfully rearranged, judiciously omitted some minor works and authors, compressed chatty paragraphs here and there, added a phrase or a clause (in the nature of an aside to the American reader or a welcome value judgment), and supplied some needed information. Professor Haugen's recognition of the different needs of the Norwegian and American audiences is well illustrated by comparing his Introduction (pp. 1-5) with Beyer's. This can also be said of Haugen's expansion to a

paragraph information about Rølvaag, whom Beyer had dismissed in a sentence (pp. 327-328). These changes are quite obvious, in fact the translator himself has informed us (p. viii) that he made them, but note the following examples, among many. On Kierkegaard, Haugen adds: "This thinker, [who has won a world reputation, most recently in America also,] set up three possible views of life . . ." (p. 158) Haugen describes Abraham Løvdaahl of Kielland's *St. John's Festival* as "the unmistakable model of the Elmer Gantry-like figure who dominates this book." This constant awareness of the need to communicate as directly as possible to his American readers becomes a valuable feature of Haugen's translation. His occasional value judgments are not unwelcome: Sigurd Christiansen "won the attention of the general public by a prize-winning [but superficial] novel *Two Living and One Dead* . . ." (p. 323). On rare occasions Haugen may generalize away Beyer's specifics to the disadvantage of the reader: Kielland in *St. John's Festival* "poked fun at some of the topics commonly discussed in his day." (p. 236). Beyer has: Kielland "gjøner med forloren radikalisme, kvinnesak, og bohempat." (p. 326). Haugen has assumed special responsibility for the biographies of Bojer, Wildenvey, Bull, Øverland, Hoel, Rølvaag, and Grieg (p. viii). In my opinion, he has improved on the original in some instances but not in others. From the American reader's point of view, however, he has succeeded in making clearer the relative importance of these writers than a direct translation of the original would have done.

The choice of Harald Beyer's *Norsk litteratur-historie* to represent Norway in The American-Scandinavian Foundation series has proved to be a most satisfactory one. The translation has been rendered in a living, vigorous prose, there is a valuable bibliography, a complete index of authors and of works, and an easily readable page, almost microscopically free of typographical errors. The general impression of the work is that Norwegian literature, despite its roots in the distant past, is primarily a young literature, just over a century old. There is continuity to be sure, but at times it is rather tenuous, but once Wergeland

and Welhaven have appeared on the scene there is an upsurge for the next hundred years that is nothing short of astonishing, (considering the resources of the country) in all forms: the drama, the novel, poetry, criticism, and literary research.

There are certain unevennesses in the book, which can be attributed as much perhaps to the nature of a literary history as to any shortcoming of the author. The nature of a literary history is such that it lends itself particularly well to a general discussion of an author's contribution to his period through thumbnail sketches of his life and his principal works. On the other hand, however, a literary history cannot concern itself in sufficient detail with the artistic achievements of the greatest writers with the result that the reader gets a flat portrait rather than a portrait in depth. Something could be done to avoid this.

I find that the two most satisfactory chapters in Beyer's history are those on Holberg and Bjørnson, for the reason that their works are such that a short comment, often of necessity generalized in a literary history, quite adequately conveys the total value of them. Such, however, is not the case with a poem by Wergeland, a play by Ibsen or a novel by Hamsun. While the author can tell his reader what a Holberg or a Bjørnson work is about, he must demonstrate, because of the immeasurably greater complexity of the art involved, the quality of a work by the three other authors I mentioned above. Had Beyer, for example, given a detailed analysis (this is not without reason, for it could have been accomplished in two pages) of a single Wergeland poem, say *Til min Hustru*, the reader would then have had a basis upon which to form a judgment of the incomparable art of this poet. The same could be done with a play of Ibsen or a novel of Hamsun. Had this practice been followed it might well be that all the essays would have carried the reader upward and above the author and his work, as is the case with the chapter on Holberg, rather than leaving him on the ground gazing upward. I am not presenting this as a specific criticism against Beyer's book, but

I am wondering whether or not literary historians do not owe it to their readers to demonstrate a poet's artistry.

Opinions differ and values differ, and in an area as diverse and complex as literature no one asks for conformity. In spite of my strictures against Beyer's book, it remains a very welcome and useful tool for the study of Norwegian literary history.

SVERRE ARESTAD

University of Washington

Swedish Foreign Policy. By SAMUEL ABRAHAMSEN. *Public Affairs Press*. Washington, D. C., 1957. 100 pp. Price \$3.00.

In this brief monograph, Dr. Abrahamson presents a comprehensive if necessarily abbreviated survey of Swedish foreign policy with primary emphasis on the period since 1939. The first two chapters provide a general background of Swedes and their government and of the traditional position of Sweden on the problem of collective security versus neutrality in the period up to the outbreak of the Russo-Finnish war of 1939-40.

Subsequent chapters deal with Swedish non-belligerency during the German invasion and occupation of Norway, the policies of the government during the second Russo-Finnish war, problems in the post-war period, Swedish attitude toward regionalism and concludes with a brief chapter on Sweden between east and west.

Dr. Abrahamson believes that Swedish policy in regard to the transit of German troops could have been more persuasively argued as yielding to *force majeure* than as the act of a strictly neutral state. He is also impliedly critical of an American policy which prevented the establishment of a separate Scandinavian alliance system when NATO was born.

The book suffers from brevity, but is a useful addition to the material on this period. It has an introduction by Alvin Johnson, and a selected bibliography, largely of secondary sources.

RAYMOND DENNETT

Policeman's Lot. A CRIMINOLOGIST'S GALLERY OF FRIENDS AND FELONS. BY HARRY SÖDERMAN. *Funk & Wagnalls*. New York. 1956. 388 pp. Price \$5.00.

One of the world's greatest criminologists, who died suddenly in Tangier in March, 1956, Dr. Söderman spent his active and fruitful lifetime, not only in tracking down evil-doers in a score of countries, but also in the development of an international organization of police officers. This activity, perhaps, remains as his greatest monument. With the aid of a few associates he revived, in the post-war years, the International Police Commission, and until his death remained its Reporter General.

The part of the book that deals with his work in these fields, such as the establishment of Sweden's National Institute of Technical Police, of which he became its first director, and his organizing of the police laboratory within the New York City Police Department, is the most engrossing and rewarding, especially because of the author's great modesty.

Of almost equal interest are the accounts of his early studies, his many, long travels, and his research work at the police laboratory in Lyons under the great Edouard Locard, whom Dr. Söderman plainly, and justly, revered.

I knew Söderman when he was in New York. He was a good talker and had a very keen, sardonic sense of humor. It surprises me, therefore, that the case stories he has chosen to include in his work—examples of murder in many forms, suicide, perversion, theft, counterfeiting, etc.—on the whole seem fairly ordinary and that they are told so flatly and without that enormous zest that always burned behind Söderman's rugged exterior. They have, to me, most unfortunately, a warmed-over taste, and in excitement few can match the front page horrors of the daily press.

But everything connected with his international police work is corking. In this field particularly he left behind him a difficult work exceedingly well done. Too bad the book has no index.

Erik Hartmann's dust-jacket is a gem.

HOLGER LUNDBERGH

Norway: Paintings from the Stave Churches. PREFACE BY ROAR HAUGLID. INTRODUCTION BY LOUIS GRODECKI. Published by the *New York Graphic Society*, by arrangement with Unesco. 1955. 32 full-page color reproductions and photographs. Price \$15.00.

This magnificent publication is the fifth of the Unesco World Art Series devoted to the rare and seldom seen art masterpieces of the world. The Norwegian National Commission for Unesco, curators of the important historical museums of Norway, a corps of international experts in the graphic arts, and finally a superb job of printing executed in Italy, have made this book outstanding in every respect. However, the size of this book, more than a foot and a half tall, and the unusual beauty of the color plates, makes one wish that it was in portfolio format, so that individual plates could be removed for study and pleasure.

It is indeed a paradox that the "stavkirker" or stave churches of mediaeval Norway, so fiercely Norse in style, their serpent heads protruding from the steep gables of the pagoda-like construction, their shingles looking exactly like dragon scales, their carved wooden portals almost writhing with pagan beasts in combat, should contain within their dark interiors examples of the finest Norwegian Gothic painting on wood, which is European and cosmopolitan in source. Deriving from the miniature style of French and English illuminated bibles and manuscripts, these paintings were done in tempera on a prepared background of chalk, with underlays of gold and silver, which lent the color a subtle glow.

These illustrations, telling stories from the Old and New Testaments celebrated the life of the Virgin Mother, depicted the tortures of Hell or the joys of Heaven. They were painted either on the canopy-like wooden vaulting over the altar, or on altar frontals. They are almost cartoon-like in the vigor of their black linear outline and bright clear colors. A modern artlover will appreciate the added beauty that the passage of five centuries has lent to these marvelous paintings. Through the subtle

glow and patina, the ancient wood shows its grain, while the message conveyed by these unknown and long dead limners is still full of meaning for men of today.

Roar Hauglid's stimulating preface presents a vivid picture of Norway in the Middle Ages; the new ideas that the introduction of Christianity in the eleventh century had brought, and in the twelfth century the first stone churches being built with the help of foreign stone masons, while the wooden stave churches in the old style persisted and continued to be built.

Hauglid traces the development of style in the architecture, and the sculptural embellishment of the stave church, and finally brings us to the painted decoration which was completely European in style and inspiration, since there was no Norse tradition in painting.

Louis Grodecki brilliantly analyzes the art of the period and its evolution, unfolding the vast panorama of mediaeval art in all the rest of Europe. He shows by specific example the possible sources for most of the illustrations given in the book.

He concludes provocatively that Norway's Gothic paintings are of greater significance for the general history of Gothic art than for Norway itself. In closing he says, "In the history of Norwegian art, it is no more than a brilliant episode deriving from foreign influences and leaving no deep mark behind it."

BERNICE D. HALL

Why I Am A Lutheran. BY VICTOR E. BECK. *Nelson*. New York. 1956. 190 pp. Price \$2.75.

This is a gracious book. It radiates friendliness for all the Christian creeds, even for the many organizations of Lutherans in America who are rivals of the one to whom the author subscribes. He expresses the hope that some day all of them, including the Missouri Synod, will become The Lutheran Church of America.

Dr. Beck explains how Lutheranism became the State Church of Sweden not, as in some lands, by bloody revolution but by evolution from the Catholic Church. That is why American Lutherans are not in com-

munion with American Episcopalians, whereas The Church of Sweden is in communion both with the Church of England and the Episcopal Church of America.

In Dr. Beck's book one misses a definite clarification of the advantages of Lutheran faith that one finds in Archbishop Söderblom's "Why I am a Lutheran," published in *Forum*. Dr. Beck's chief arguments are Luther's shorter Catechism and the fact that Victor Beck was born a Lutheran and was disciplined by his pious parents. Charming chapters of personal reminiscence make this a companionable book.

H.G.L.

The Flight. BY RUTH STEPHAN. *Knopf*. New York. 1956. 298 pp. Price \$4.00.

In *The Flight*, Ruth Stephan writes in the first person of Queen Christina, Sweden's controversial 17th-century female sovereign who renounced her throne and became a Catholic. Miss Stephan treats her subject with the understanding and reticence of a trusted contemporary friend. The research is apparently thorough and her "reconstruction" from a fictional point of view (and it is called a novel) is discreet almost to a fault. The author is actually caught between the two forms of literature, for *The Flight* is neither a free searching biography nor a wholly successful work of fiction in that she has been too scrupulous to accentuate situations which might better have brought to life the chief protagonists.

Christina's childhood, including her relationship with her father, the great champion of Lutheranism, Gustav Adolf, her unhappy, possessive mother and the great Chancellor Axel Oxenstierna, is the most vivid part of the book. In the latter part one wishes that Miss Stephan had been more explicit as to what is actually the core of the book: Queen Christina's motivation for her abdication and conversion. It is with a perplexed feeling that this reader left Queen Christina at an inn near Innsbruck on her way to Rome. It is our understanding that Miss Stephan is preparing a sequel treating of Christina's life in Rome.

FRANCES DALE

Love in the South Seas. BY BENGT DANIELSSON. *Reynal*. New York. 1956. 240 pp., including References and Index. With map endpapers and many full-page photographs. Price \$4.00.

Love is a big subject, and Polynesia, reaching from New Zealand to Hawaii and from Fiji to Easter Island, is a big territory. Hence Mr. Danielsson, who is interested in both and an old hand at Polynesian travel, has a lot to tell. Those who read the fabulous story of the journey of Thor Heyerdahl's *Kon-Tiki* balsa raft (and who didn't?), will remember that Danielsson was the Swedish anthropologist who accompanied the inspired and daring Norwegian on his unique venture.

Since those days, Mr. Danielsson has made further expeditions to these and other Pacific islands, acquired a formidable beard, a French wife, and a small daughter. While his home is now in Canberra, Australia, he and his family for many years lived in Tahiti.

There seems hardly a shade of the many-colored thing known as love—if a paraphrasing of a movie title may be permitted—that Mr. Danielsson has not observed and interpreted. His historical and anthropological background is sound and thorough. Perhaps because of his scientific knowledge, even the most joyously intimate manifestations of eroticism among these far-away and handsome people are always dusted with the powder of factual and analytical research. This probably is as it ought to be, for else the tract might have got out of hand. Even so, the information he imparts is colossal. We arrive at the end of the book with the firm conviction that never before has this subject been treated so exhaustively and so well documented.

My quarrel, in fact, rests with the documentation. Mr. Danielsson's list of references is enormous, and though it reveals a scholarly and painstaking investigation, he sprinkles his text entirely too generously with quotations. These are all pertinent and well authorized, but they tend to cloud the personality of the narrator. But that may simply be indicative of a modest nature. In all, the book deserves its title.

HOLGER LUNDBERGH

The Saga of Leif Ericsson. BY CARL STEARNS CLANCY. *Pageant Press, Inc.* New York. 1956. 223 pp. Price \$3.50.

To the voluminous literature about Leif Ericsson that now emanates from the presses of many lands Carl Stearns Clancy has contributed a biography of the Iclander who discovered the American mainland five centuries before Columbus. It is written in the vigorous style of a man who circumambulated the globe on a motor cycle and composed plays vivid enough for Hollywood.

Ericsson surely lives again in Mr. Clancy's passionate narrative. Leif is the intrepid viking, good son with sex appeal, a vigorous father. Leif's own father, Eric the Red, also is reincarnated in this book, the outlaw from Iceland who planted Scandinavian colonies in Greenland that lasted five hundred years. Though Danish now, Greenland is also America. Eric the Red was the first European colonist in America.

One need not cavil about Mr. Clancy's choice of historical data on which scholars disagree. He has chosen the year 1000 A. D. for Leif's planting of winter quarters rather than 1003, preferred by some historians, and he places him on Cape Cod, whereas the greatest Norwegian astronomer moves him south to Chesapeake Bay.

Leif lives again in this book, and so do the heroes who shared his exploits. Mr. Clancy's fictionalized history is as fascinating as a great novel.

H.G.L.

Arctic Living: The Story of Grimsey. BY ROBERT JACK. Foreword by Vilhjalmur Stefansson. *The Ryerson Press*. Toronto, 1955. 181 pp. Ill. Pric \$4.00.

This book is remarkable in more ways than one. It is, for one thing, an account of the only Icelandic territory within the Arctic Circle, a tiny island occupied by ten farms with some sixty hardy people. Moreover, it is written by a Scot who came to Iceland as a soccer coach, fell in love with the country, studied for the Lutheran ministry and served in that capacity for several years on the island of Grimsey. He was the first Scot ever to enter the Icelandic ministry. Grimsey has an added interest for

Americans in that the noted scholar Professor Willard Fiske, a pioneer in chess, took a special interest in the islanders' legendary skill at chess, presented them with a number of chessboards and men, and left them a considerable amount of money for other cultural purposes. There is a special Fiske Day on the island, November 11, commemorating the great American benefactor. The author devotes a chapter to Fiske and chess in Grimsey.

Arctic Living is an exciting book about a group of interesting people who brave the fierce elements and lead their own special kind of lives far away from the world. There are graphic descriptions of long dreary winters with bitter frost, snow blizzards and stormy seas, often preventing all contact with the mainland for months. And there are evocations of beautiful summer days with flocks of birds and the midnight sun dulling all memories of danger and struggles. But the best parts of the book, this reviewer feels, are the sketches of original individuals who abound on the island, drawn with humor and deep sympathy. They certainly seem authentic chips off the old Viking block.

For an "outsider" this book is quite an achievement, and there is every reason to be grateful that at last a reliable, comprehensive and readable book about this remarkable island has been offered the English-speaking world. The illustrations are good and enliven the text, and the foreword by the renowned explorer also adds to the value of the book. For anyone interested in the marginal regions of the world, in manliness or in individualism, here is a "must".

SIGURÐUR A. MAGNÚSSON

Contemporary Danish Plays. AN ANTHOLOGY. Gyldendal. Copenhagen. 1955. 557 pp. Price on request.

Elias Bredsdorff, Lecturer in Danish at Cambridge University, has performed an admirable service in assembling and editing these plays by Danish dramatists of the second quarter of our century well translated into English. Those years have been the most productive period of Danish

drama since the age of Holberg. Many of these plays have been staged in translation in countries far from Denmark.

Among the translators is R. P. Keigwin, who translated *Five Plays* by Kaj Munk, recently published by The American-Scandinavian Foundation. The playwrights represented in this anthology, each by one play, are Clausen, Munk, Abell, Soya, Schlüter, Locher, Fischer, Sønderby, and Branner.

In his brilliant Introduction Elias Bredsdorff writes: "During the 1920's a remarkable revival of Danish drama took place. The new tendencies were mainly anti-naturalistic, and Danish dramatists were to a great extent influenced by German Expressionism, by Symbolism, by Pirandello and by Freud. Some of the plays of that period are highly sophisticated, and it is their intellectual cleverness, rather than their emotional appeal, which occasioned their success."

H. G. L.

Viking Summer. BY CHARLES A. BRADY. *The Bruce Publishing Company.* Milwaukee. 1956. 200 pp. Price \$3.75.

To put it colloquially, this novel is a "humdinger". That is unfair to Dr. Brady, for, gaily concealed beneath his enthralling rhetoric, is the author's vast erudition in Old Irish, Old Scandinavian, Old English, and Mediaeval literature. His apt quotations, whether reprints or dissolved, are, of course, caviar to the general, but explained for the less literate reader.

The scene is indeed not Scandinavia but the shores of Lake Erie, and I will not reveal to the *Review* who the mysterious character the Viking really is.

This novel is quite as authentic as are the old Icelandic sagas. For the author, like his hero, is himself a college professor and, like the hero, has four intrepid daughters who have inherited the spirit of a Danish-Norwegian mother. In fact, this reviewer knows them well by correspondence, and they have greatly enlivened his life.

H. G. L.

BOOK NOTES

The history of Antarctic exploration from the earliest discoveries down to the present is vividly retold in *Quest for a Continent* by Walter Sullivan. (McGraw-Hill Book Co. New York. 1957. 373 pp. Ill. Price \$5.50.) Here are the fascinating stories of adventures and heroic feats, of fantastic successes and of stark tragedy, in short, the whole record of the intrepid men who sought to expand man's knowledge of the great white desert down under. The achievements of men like Amundsen, Scott, Shackleton, Ross, Byrd, and Balchen, covered here in some detail, never fail to arouse one's admiration and testify indeed to the skill and resourcefulness of explorers from many nations. Other chapters contain descriptions of this forbidding land, resumé's of the conflicting claims to territory, and accounts of the preparations that have been made for the Geophysical Year of 1957-58. Walter Sullivan, a correspondent for *The New York Times*, has been a participant on three expeditions to the southern continent.

The Committee on Cross-Cultural Education of the Social Science Research Council is sponsoring a series of monographs dealing with the impact on foreign students of their stay in the United States. And considering the fact that no less than 30,000 students come from abroad every year, one will realize that this type of cultural interchange is of tremendous importance and will probably become even more so. Various studies of this program and its effects are bound to prove extremely helpful to social scientists, government officials in cultural exchange programs, and foreign student advisers. The first volume in the series is *The American Experience of Swedish Students* by Professor Franklin D. Scott of Northwestern University. Subtitled *Retrospect and Aftermath*, this systematic survey deals with the educational background of Swedish students and their purpose in studying abroad, and also reports on the immediate long-range effects of their American sojourn. It is of interest that Professor Scott finds that, of all foreign students in the United States, those from Scandinavia—specifically those from Sweden—have the

least "adjustment problems." Even so, some of the difficulties call for alerted interest by Americans concerned with furthering understanding between the two areas. (University of Minnesota Press. Minneapolis, Minn. 1956. 129 pp. Price \$3.00.)

East Norway and Its Frontier is the fourth volume of Frank Noel Stagg's series of books dealing with different sections of Norway and their history. In keeping with its subtitle, *A History of Oslo and Its Up-lands*, the book retells in a spirited manner the long and eventful history connected with the eastern parts of Norway, more precisely the provinces of Akershus, Østfold, Hedmark, and Oppland, and the city of Oslo. The last four chapters take the reader on a tour of the region's byways of history and will have special appeal to tourists. (George Allen & Unwin, London. The Macmillan Co., New York. 1956. 285 pp. Ill. Price \$5.75.)

Economic integration on a world scale is the theme of Dr. Gunnar Myrdal's latest publication, *An International Economy*. (Harper & Bros. 1956. 381 pp. Price \$6.50.) Taking account of both "Problems and Prospects," this challenging volume deals with integration in trade and finance not only as an ideal but as a living force and a prime necessity in our modern world. The author stresses the needs of the underdeveloped areas and concludes that large-scale investment by all the industrialized countries is essential to world-wide prosperity. Dr. Myrdal, the author of *An American Dilemma* and many other books, was until recently Executive Secretary of the United Nations Economic Commission for Europe.

A new biography of Jenny Lind appeared recently in England on the sixtieth anniversary of the singer's death. Written by Joan Bulman and titled *Jenny Lind*, this attractive volume is a well-rounded and very readable account of the life and career of the "Swedish Nightingale." (James Barrie Books Ltd., London. 326 pp. Ill. Price 25 shillings.)

Selections from the two Kierkegaard volumes published jointly by The American-

Scandinavian Foundation and Princeton University Press appear from time to time in new books on various aspects of philosophy. Parts of Kierkegaard's *Concluding Unscientific Postscript*, translated by David F. Swenson and Walter Lowrie, have been reprinted in two recently issued paperbacks: *Existentialism From Dostoevsky to Sartre* (Edited by Walter Kaufmann. Meridian Books. 319 pp. Price \$1.45), and *The Age of Ideology*, a volume of selected writings by nineteenth-century philosophers. (Edited by Henry D. Aiken. Mentor Books. 283 pp. Price 50 cents.)

Invitation to Sweden is another entry, and a very good one, in the ever growing series of travel books about Scandinavia. The author, Lady Sheppard, is an experienced traveler whose easy, unaffected style sets this book apart from the usual run of guide books. Descriptions of the countryside and the people are mingled with legendary tales and unusual stories; the many excellent photographs also contribute to the book's pleasing quality and appearance. (Pitman Publishing Corporation. 1957. 175 pp. Price \$4.50.)

The Swedish Institute in Stockholm is regularly publishing useful books and pamphlets on various phases of Swedish life. Its most recent publication is *The Economic Life of Sweden*, written by Eric Höök, Alv Elshult, and Hans Risberg, and translated into English by Burnett Anderson. In the relatively small compass of 112 pages the authors have succeeded admirably in giving a comprehensive and balanced picture of the Swedish economy. The many illustrations are also excellent.

Peter Freuchen is at his story-telling best in his new book, *The Legend of Daniel Williams*. The hero of this tale was a Negro slave from Georgia, who after the emancipation went to Canada and worked for the Hudson's Bay Company; but after shooting two men in self-defense he took to the woods where he lived with the Beaver Indians and became a legendary outlaw of the northern wilds. (Julian Messner. 1956. 256 pp. Price \$3.95.)

The Daughter by Borghild Dahl is the story of a young girl who was brought up on a farm in Norway in the 1860's. One of Miss Dahl's best books, it is bound to become very popular with girls of 14 and up. The sensitive drawings by Hans H. Helweg help bring to life both the heroine and her rural surroundings. Miss Dahl, who was the first American woman to be awarded a fellowship by The American-Scandinavian Foundation, studied in Norway 1923-24, and is the author of *I Wanted to See, Karen*, and *Homecoming*.

The Undaunted by Ronald Seth gives an over-all picture of the various resistance movements in Europe during World War II. The author was assisted by many governments, historians and other experts, and was given access to relevant archives; the total result is a readable and comprehensive account of the heroic underground battle against the Nazi tyranny. The chapters on the resistance in Norway and Denmark will be of special interest to the readers of the *Review*. (Philosophical Library. 1956. 327 pp. Ill. Price \$6.00).

The Newbery Medal, given annually by the Children's Library Association, was recently awarded Virginia Sorensen for the best book for children published during the year. Her winning entry was *Miracles on Maple Hill*, published by Harcourt, Brace & Company. Mrs. Sorensen has also published five novels for adults and two other children's books, *Curious Missie* and *Plain Girl*, the latter winning the Children's Book Award in 1955. Mrs. Sorensen, née Eggertsen, hails from Utah and is of Danish descent on her father's side.

Scandinavia 1957, the latest annual edition of Fodor's Modern Travel Guides, is now available and provides all the information required by tourists going to the Northern countries. In addition to descriptions of the various sections of Denmark, Norway, Sweden, Finland, and Iceland, the guide contains a number of maps, useful travel hints, and much other valuable information. (David McKay Co. 1957. 432 pp. Ill. Price \$3.95.)

Danish Literature 1955 by Hakon Stangerup is a pamphlet recently issued by the Committee for Danish Cultural Activities Abroad and the Danish Ministry of State. Within the scope of 30 pages Dr. Stangerup describes and evaluates the output of the more important Danish writers during a year in which literary activity was especially lively. The English translation has been made by Ronald Harry Bathgate.

The Lands and Peoples Series published by the Macmillan Company are widely read travel books in all English-speaking countries. So far, the only Scandinavian member of the series has been *Sweden* by G. M. Ashby, but the recent publication of *Norway* by John Dent has to some extent corrected this situation. Within a rather brief compass the author has managed to present both a great deal of history and well-rounded descriptions of the various districts of Norway. The lovely color plates and photographs are not often excelled in much more expensive books. (90 pp. Price \$1.50.)

The fascinating story of the Scandinavian settlers in New Zealand is retold in *Forest Homes* by George Conrad Petersen. Danish, Norwegian, and Swedish emigrants arrived there in the 1870's, took up land in the heavily forested areas known as Seventy Mile Bush, and founded a number of villages and townships, one of the best known being the Danish settlement of Mauriceville. In the face of untold hardships the Scandinavians cleared the forest, developed rich farming areas, and also in other ways made substantial contributions to their new country. Their descendants, however, have now been almost completely assimilated in the predominating Anglo-Saxon population. The author of this fascinating narrative was born in Mauriceville and is a lawyer as well as Danish Vice Consul in New Zealand. The book is being distributed in the U. S. by William Heineman, 400 East 72nd Street, New York City. (1956. 137 pp. Ill. Price \$3.50.)

In *The Last Kings of Thule* Jean Ma-laurie, a French geographer, tells about a year's stay among the Polar Eskimos in the

far north of Greenland. The variegated contents of this engrossing volume includes the author's observations of the most northerly settlement in the world, numerous anecdotes and legends, and accounts of what the Danish government is doing to aid the population. A wealth of excellent photographs and other illustrations will add to one's enjoyment of this book. (Thomas Y. Crowell Co. 1956. 295 pp. Price \$5.00.)

The volcano Hekla's last eruption, in 1947, is the subject of an unusual book issued jointly by a German and an Icelandic firm. Entitled *Hekla on Fire*, the book is divided into two sections: no less than 53 pages of photographs, and text by Sigurður Thorarinnsson, which has been translated into English by Professor Jóhann Hannesson of Cornell University. After mentioning briefly previous explosions, the author gives a detailed description of the 1947 eruption, following which the lava kept on flowing for thirteen months! The many stunning color photos and the black-and-white pictures include no doubt some of the best close-ups of active craters ever to appear in a book. (Almenna Bókafélagið, Reykjavík.)

The Royal Danish Ministry of Foreign Affairs has published the eleventh edition of *Denmark* (1956, 356 pp.). It is richly illustrated and contains all the important and accurate information about Denmark's past and present that Americans need to know. Copies may be obtained from the Danish Information Service, 588 Fifth Avenue, New York 36, New York.

In *The Ultimate Viking* by Eric Linklater (Harcourt, Brace & Company, 1956. 296 pp. Ill. Price \$5.75), a glamorous and versatile British author has retold the adventures of the Vikings in Norway, the Orkneys, the Hebrides, Scotland, Ireland, the Faeroes, and Iceland. As sportsman and author Mr. Linklater has relived the geography that he describes. This is his forty-second book and one of his best.

Knut Hamsun's *Pan*, one of the classics of Norwegian literature, has recently been translated afresh by Professor James McFarlane of King's College, Newcastle. Pub-

lished by the Noonday Press in New York, this new translation is a faithful and sensitive rendition of the tragic story of Thomas Glahn and Edvarda Mack. The book is available both in hard covers (\$3.00) and in a paperback edition (\$1.25).

Foreningen Dansk Samvirke in Copenhagen has issued a new edition of *Danske i Udlandet*, the "who's who" of Danes living abroad. Edited by A. Kamp, this useful directory pinpoints the veritable diaspora of Danes throughout the world and will also serve to strengthen their mutual ties and the bonds between them and the mother country. Included in the contents are 6,000 addresses of firms and individuals in foreign countries, about 1,200 biographies, and a list of 1,500 Danes who formerly lived abroad. (414 pp. Price \$7.00.)

The collected poems of Jakobina Johnson were recently published in Iceland by the firm of Leiftur under the title *Kertaljóðs*. These poems, all in Icelandic, include the collection first published in 1939 and the poems issued under the title *Sá ég svani* in 1942, in addition to 70 more recent poems. This attractive volume also features several photographs and a short biography of this well-known Icelandic-American poet and translator.

Journey From the Arctic by D. C. Brown is a both amusing and imaginative account of travel by horseback from arctic Finland to the south of Norway. Mr. Brown and a Danish companion set out from the north in the dead of winter and after a leisurely and motive-less journey lasting no less than six months arrived at their destination in the south. The author demonstrates that there are still long stretches of this planet that a horse can negotiate better than any machine or gadget. This book is a philosophy of relaxation in practice. Its gay descriptive passages are worth the price. An Englishman who has traveled widely on four continents, the author is an alert and sensitive observer who in his quietly humorous way succeeds in communicating the joy of traveling to his readers. (Alfred A. Knopf. 1956. 232 pp. Ill. Price \$4.50).



The apparent lack of interest on the part of Danes in American music is relenting at long last—at least to the extent that the Danish State Radio put on a live TV production of Gian-Carlo Menotti's *The Medium* on March 20. Those in this area whose curiosity has extended to American concert music have had to depend on the Swedish radio, which under Sixten Eckerberg and others have presented live performances of Peter Mennin's Sixth Symphony, Howard Hanson's Organ Concerto and Samuel Barber's suite *Souvenirs*.

Currently conducting the Thursday Concerts over the Danish State Radio is Rafael Kubelik, whose performance of Carl Nielsen's Fifth Symphony on March 21 was looked forward to with great interest. It is always interesting to hear what non-Danes do with Carl Nielsen's music; for French conductor Albert Wolff some months ago turned out a reading with the State Radio Symphony Orchestra of Nielsen's Second Symphony ("The Four Temperaments") which was acclaimed as the best within living memory.

The concerts offered in the various churches of Copenhagen and suburbs offer a wealth of unusual new and old music for the alert listener—most of it performed by first-rate Danish soloists and choral groups. Holmens Kirke—the famous old Admiralty Church—in Copenhagen gave us the wonderful Three Motets of Carl Nielsen, the Stravinsky Mass, as well as new works by such younger Danish composers as Leif Thybo, Tage Højby Nielsen, and Leif Kayser.

Another unsuspected Mecca for music lovers has been the State Art Museum with its Sunday afternoon concerts of modern chamber music. Works of Niels Viggo Bentzon were much in evidence just before his departure for the U.S.A. There have also

been some stunning performances of music by Schoenberg and Bartók.

Evenings at the Royal Danish Ballet last winter offered amusing and unusual items—some more successful than others. A new Danish ballet *Myte* ("Myth"), with music by Ib Norholm and based on the Orpheus legend, fell rather flat to my way of thinking. The complete *Sleeping Beauty*, produced under the direction of Sadlers Wells' Ninette de Valois, was a tremendous success, when Kirsten Simone took over the role of Aurora and also offered the finest male dancing, with Henning Kronstam and others, that it has ever been my pleasure to see. But the most delightful evening of all this season, from the point of view of a visiting American, has been a double bill beginning with Knudåge Riisager's one-act opera-comedy *Susanne*—a variant of the Susanna and the Elders story set in the Copenhagen of Ludvig Holberg—and ending with the ballet *Dream Pictures* to Lumbye's music, which probably is far more at home in its native Denmark than on tour in the U.S.A. By far the most brilliant of this year's Danish Royal Ballet productions has been Balanchine's *Apollon Musagètes* with Stravinsky's music. Under the coaching of Balanchine himself, this ranks as probably the most polished and technically brilliant work ever done by the Royal Ballet.

Among the Danish chamber music groups heard this winter, the New Danish Quartet stands out not only as the best string quartet in Scandinavia but one whose proficiency and flexibility compare with such younger American groups as the Juilliard and New Music quartets. A program last month featuring works of Tartini, Haydn, and Beethoven as well as the first Copenhagen performance of Vagn Holmboe's Fifth String Quartet leads one to hope that plans for a 1958-59 American tour will materialize.

At this writing quite a few works by Danish composers emerging into prominence since the initial impact of Niels Viggo Bentzon and Vagn Holmboe have been heard here both in concert and over the radio. Ib Norholm, Per Nørgaard, Knud Høgenhaven Jensen, Poul Nørhøj, Jan Møgaard,



A lusty, full-blooded
tale of Sweden in
the 17th century that
makes wonderful reading

THE RED MARTEN

by PETER NISSER

Written with gusto and earthy realism, *The Red Marten* re-creates in Breughel-like tones the rich, violent world of seventeenth- and eighteenth-century Sweden. It tells in particular of the rise to wealth and power in rural Värmland of the WESSELS—an arrogant, ambitious yeoman clan who seize at life with unrestrained vehemence—loving savagely, breeding, toiling—above all, bent on survival in a dark, cruel world governed by an unloving God.

"It will haunt the mind's eye
long after it is put down."

—N. Y. Times Book Review

"The only novel I have read
this year that I could
without qualification call 'great'."

—EDWARD WAGENKNECHT, *Boston Herald*

"A novel not easily forgotten."

—N. Y. Herald Tribune
Book Review

A HANDSOME BOOK DESIGNED BY WARREN CHAPPELL
AND TRANSLATED BY NAOMI WALFORD

ALFRED A. KNOPF, *Publisher*

\$3.95 at most bookstores

Jørgen Plåtner, and Poul Rovsing Olsen are some of the newer names. Bernhard Lewkowitch, though also of this youngest generation, is now an established name—and his music, especially for voice, still stands as the finest of the "post-N.V. Bentzon-Holmboe" group; but both Nørgaard and more especially Plåtner will bear watching over the next two or three years.

Another interesting feature of this season has been the revival of major Danish symphonic works which made an outstanding initial impression when first heard shortly after the War. Niels Viggo Bentzon's Fourth Symphony was mentioned in this connection in our Music Notes column; but more recently Erik Tuxen conducted Svend Erik Tarp's Symphony in E-flat with the State Radio Symphony Orchestra, and this also stands up superbly—though on a less epic level—and deserves both recording as well as more widespread performance.

Among works from the other Northern countries heard in Denmark either in concert or over the radio, the early Op. 3 Violin Sonata of Norway's Fartein Valen was of unusual interest as played by Niels Nielsen and Alice Christensen. With its echoes of Reger and Brahms, but a very personal expressive element, it was fascinating to trace the antecedents of this jeweler-craftsman of 20th-century Scandinavian music—on of the very few composers from this part of the world to create successfully in the "atonal" vein.

American performers in Copenhagen have shown a reluctance to program either music from their own country or of their host country. Young pianist Warren Rich was one of the few exceptions in this respect; for he offered a fine reading of Niels Viggo Bentzon's brief but brilliant and powerful Polonaise, Op. 45. From a sheerly musical-technical viewpoint, the all-Schumann evening of Robert Goldsand given on February 1 must be singled out for special mention.

The Danish music and ballet festival in May and Norway's Bergen festival, May 24-June 7, will be dealt with in the Autumn Review.

DAVID HALL



New M/S Gripsholm Arrives on Maiden Voyage

Swedish American Line's new, completely air-conditioned M.S. *Gripsholm*, which arrived in New York on her maiden voyage on May 23, is not an exact copy of the company's flagship M.S. *Kungholm*, but rather a "bigger sistership." The differences in design are based on the experiences with the *Kungholm* since this ship left the shipyard in Holland more than three years ago. The new *Gripsholm* was constructed at the Ansaldo Shipyards in Genoa, Italy.

The high standard that marks the quality of the interior of the *Kungholm* is also found aboard the new *Gripsholm* and the lay-out of most passenger space is largely the same. The public rooms on Verandah Deck have been altered slightly and panelings, furnitures, textiles, and lighting fixtures are different.

The air-conditioned passenger state-rooms are located on four decks and the ship will have a capacity of 842 berths in two classes. Some of the First Class state-rooms are paneled from floor to ceiling and the walls in the bathrooms are in mosaic and formica. Some rooms have been equipped with so-called "shower tubs."

The 23,500 gross register ton *Gripsholm* is 631 feet long with a greatest breadth of 82 feet. The ship is equipped with Denny Brown Gyro stabilizers to insure smoother performance in rough seas.

Successful SAS North-Pole Premiere

Aviation history was written by Scandinavian air-traffic men on February 24. On that day two Scandinavian Airlines passenger aircraft, the DC-7Cs *Guttorm Viking* and *Reidar Viking*, met at the North Pole on the eastbound and westbound flights with which the Line's New Copenhagen-Tokyo route was inaugurated.

The planes reached the Pole at only a few minutes' interval. The Danish Prime



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Minister, H. C. Hansen, who together with a number of other Scandinavian cabinet ministers was among the inauguration flight guests, made a declaration to the world's radio listeners when *Guttorm Viking* passed the Pole, and the event was also broadcast by accompanying radiomen. The start and arrival in Copenhagen and Tokyo were the object of great ceremony. Among the guests on the westbound trip were Prince and Princess Mikasa of Japan.

The new SAS route reduces travel time between Europe and Japan by 22 hours to 30 hours, cutting the distance by 2,300 miles as compared with the route via the Middle East and India. The only intermediate landing is made at Anchorage, Alaska.

Viking Queen Visits Norway

Miss Christin Abrahamsen, the Viking Queen for 1957, left via Icelandic Airlines on February 26 for Norway, where she spent a month's time, attending both the Holmenkollen ski competition and the Sun Festival at Rjukan. Miss Abrahamsen, who is the third Viking Queen, was an excellent ambassador from the Norwegians in "Vester-

heimen" and was received with enthusiasm wherever she appeared.

The selection of a Viking Queen is made every autumn by the Norwegian-American Women's Committee in New York, and her trip and itinerary are made possible through the cooperation of Icelandic Airlines and the Oslo and Vicinity Tourist Association. There is no doubt that the past three as well as subsequent airborne voyages by Viking Queens are not only symbolic but very real manifestations of ever closer relations between Norwegians at home and abroad.

"Peter Wessel" Modernized

Travelers between Denmark and Norway will be glad to learn that the *Peter Wessel* has been modernized and practically rebuilt. The ship's length has been increased by about ten meters, and there is consequently more room for automobiles and greater comfort than ever for passengers. *Peter Wessel*, which shuttles daily between Fredrikshavn in Denmark and Larvik in Norway, is owned by the firm Larvik-Fredrikshavnferjen in Oslo.

Sunlit Night Land Cruises Popular

For the seventh year in succession the Swedish State Railways (SJ) are arranging a series of the popular Sunlit Nights Land Cruises. The popularity of these de luxe train cruises is wide-spread, and visitors from exotic countries have been frequent. It can be said that these nine-day trips through some of Sweden's most picturesque and typically Nordic landscapes have wetted the appetite of many a foreign tourist for more of the same fare. And many have come back for longer stays in Sweden, taking in the southern provinces also. For although the Sunlit Nights cruise is unique in the comfort and service it offers, the hundred or so of other Scandinavian roundtrips, by trains, bus, plane, or boat, and even on horseback offered by the SJ tourist department have become increasingly popular with the foreign visitors to Sweden.

Eased Swedish Currency Restrictions

The amount of Swedish kronor which can be brought in and out of Sweden have been increased from 300 to 1,000, in denominations not exceeding 100 kronor. Without declaration a traveler can also bring in and take out other currency to an amount corresponding to 5,000 kronor (previously 2,500). If the traveler has an amount exceeding this, he is requested to declare it on arrival and to present the declaration slip at his departure. This means that an American visitor can bring along an unlimited amount of declared U.S. dollars.

Stella Polaris on 1957 Autumn Mediterranean Cruise

The internationally famous Swedish cruise ship, *M/S Stella Polaris*, will this year again make its annual Autumn Mediterranean Cruise. The ship sails from Boulogne, France, on September 2 and from Southampton England, on September 3. Among the areas visited will be North Africa, Greece and the Greek Islands, Turkey, Sicily, Portugal, and Spain. The itinerary provides a flexible arrangement, offering cruise durations from 20 to 31 days. In addition to Boulogne and Southampton, passengers have the option of embarking at Lisbon, and disembarking at Monte Carlo or Southampton.

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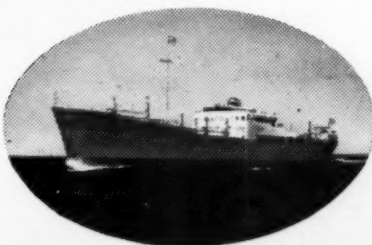


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The portion of the journey between Gothenburg and the southern end of the canal at Töreboda will be covered by a regular Linjebuss motor coach, and the portion of the trip between Stockholm and Linköping at the northern end of the canal, is covered by express railroad train.

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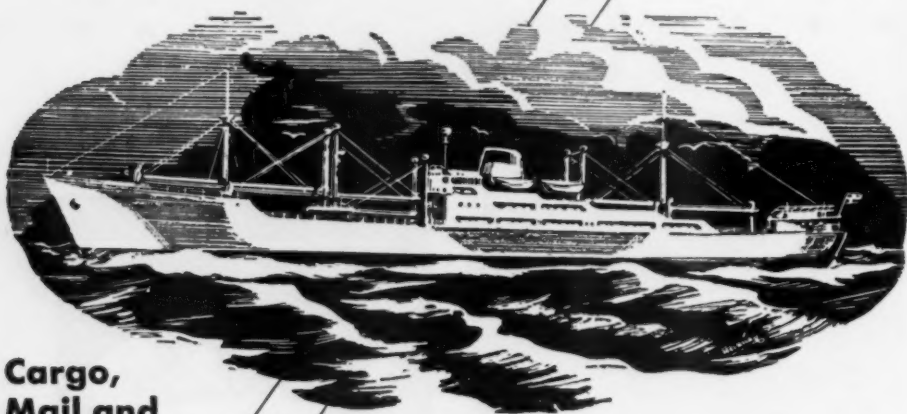
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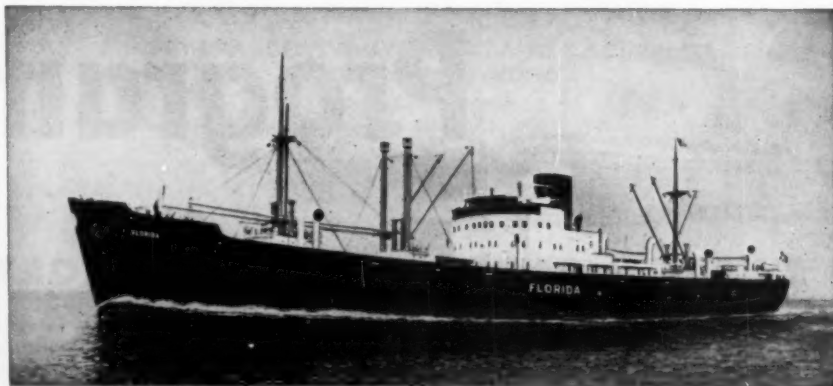
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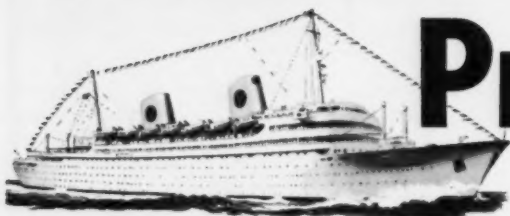
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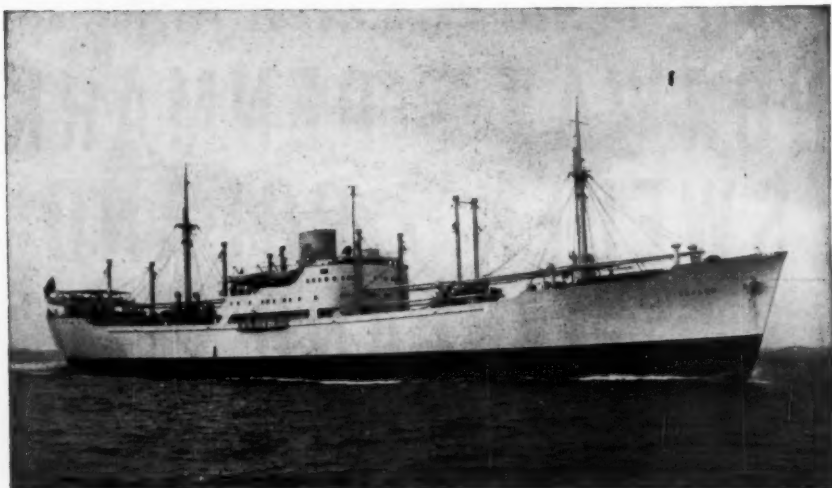


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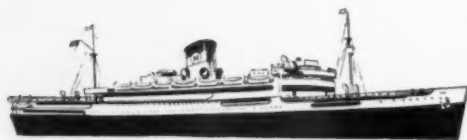
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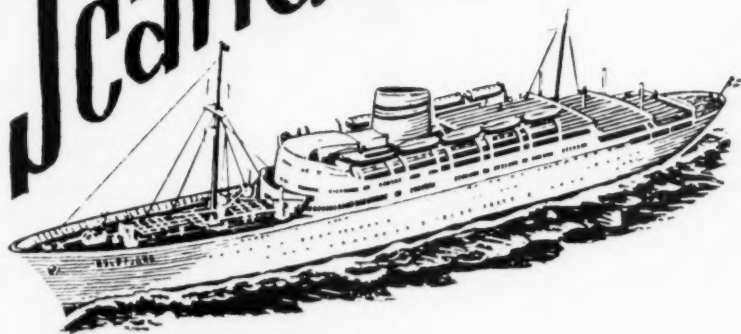
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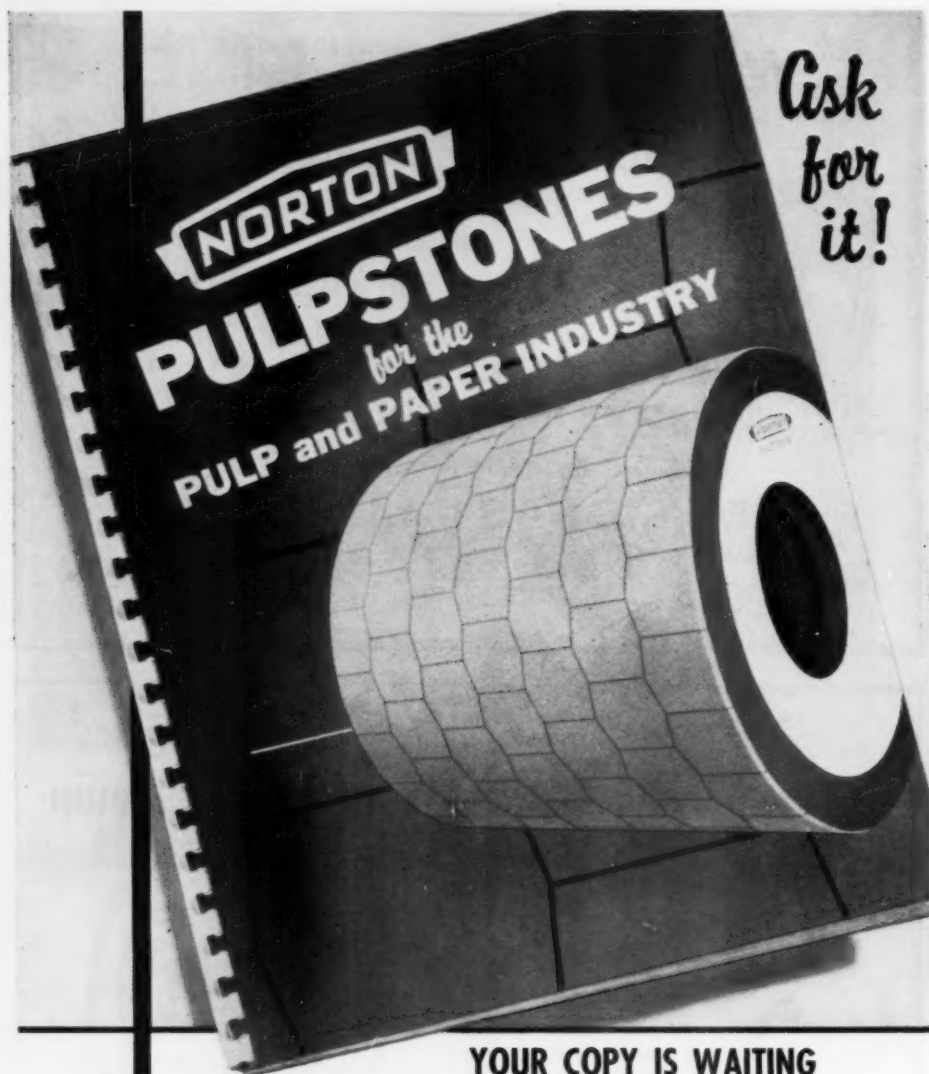


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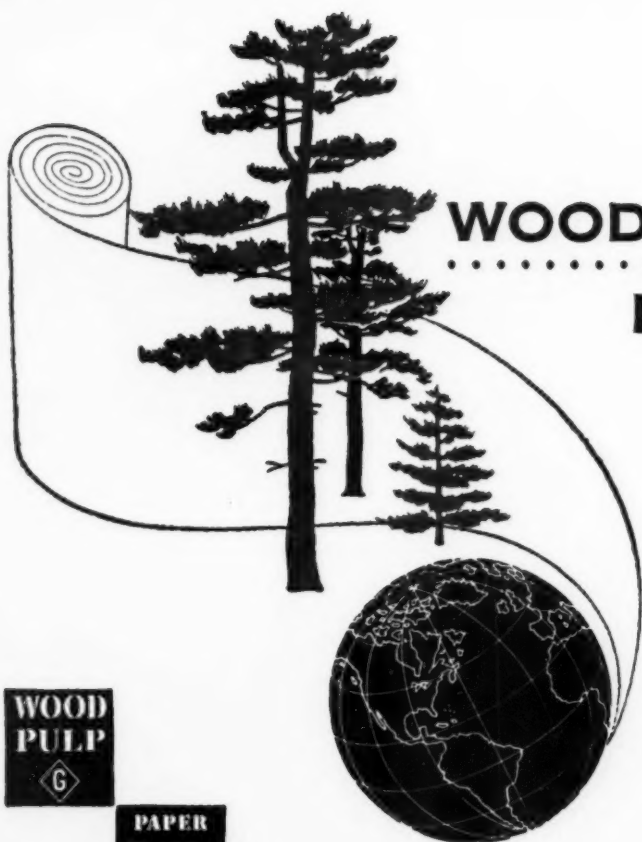
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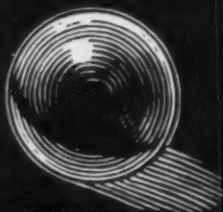
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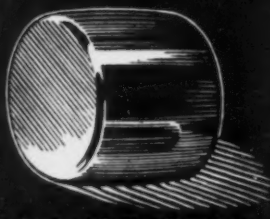
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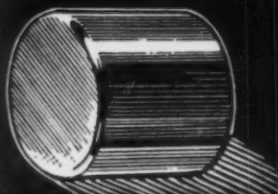
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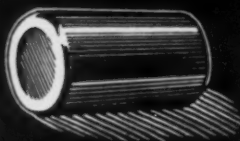
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